

▶ THE EAGLE IS ENDANGERED – BUT THERE'S STILL HOPE P12
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GUARDIAN

APRIL 20 - 26, 2011 THE SAN FRANCISCO BAY GUARDIAN **CALIFORNIA'S BEST LARGE WEEKLY** AS NAMED BY THE CALIFORNIA NEWSPAPER PUBLISHERS ASSOCIATION **SFBG.COM** VOL. 45, NO. 29 FREE

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into a weird future with established legends
and exciting new talents — not to mention ghosts,
buffalo hunters, vampires, cave painters, and two
movies about Bigfoot and one about trolls P22

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I love you, I love you, I love you, now

I love you, Earth
You are beautiful
I love the way you shine
I love your valleys, I love your mornings
In fact I love you every day
I know I never said it to you
Why, I would never know
Over blue mountains, over greenfields
I wanna scream about it now

I love you, I love you, I love you, Earth
I love you, I love you, I love you, now
You are our meeting point of infinity
You are our turning point in eternity
I love you, I love you, I love you, Earth
I love you, I love you, I love you, now

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

Battling the banksters

Unions and progressive groups organize and protest to push for economic justice

By Jean Tepperman
news@sfbg.com

Late in the afternoon of April 15, in the quiet of the huge round Bank of America lobby on Montgomery Street, a young woman suddenly yelled "Bank of America made \$4.4 billion in profits in 2009 but paid zero in taxes!" About two dozen bystanders converged in a synchronized dance routine, kicking, strutting, and shimmying to lively music from the Brass Liberation Orchestra while supporters held up signs reading "tax evader."

The event was one of hundreds of "Tax Day" demonstrations around the country on April 15 and 18, sponsored by progressive organizations US Uncut, MoveOn, the AFL-CIO, and many more. US Uncut identified the targets as "corporate tax cheats and unnecessary and unfair public service cuts." They point to big corporations' use of offshore tax havens and specially tailored loopholes to avoid paying federal taxes while Congress is slashing popular programs from education to the Environmental Protection Agency.

Barely two weeks before, on April 4, thousands of union members and their allies gathered in Oakland and San Francisco in two of more than 1,000 rallies across the country expressing support for embattled workers in Wisconsin and elsewhere,

protesting cuts in public programs, and pushing a simple solution to the country's economic woes: "tax the rich."

"I think what's happening is the rebuilding of a movement," said Josie Camacho, acting executive secretary-treasurer of the Alameda Labor Council. Nina Rubin, a participant in the April 15 Bank of America protest, agreed. "People started rising up in Wisconsin and now sparks are flying all around the country."

At another Bank of America office on Market Street targeted by protesters on April 15, Oakland resident Peggy Maxwell said she heard about the flash mob actions on Facebook and joined "because these cuts [to public services] are going to bring down the country. Unless we make corporations contribute at least their share to offset their bad decisions, there's no hope for anyone not in the top 1 percent."

Marylee Fithian, 75, traveled from Guerneville to participate "because I am a senior who is going to be screwed by these Republican cuts. They claim we're broke, but we're not. If all the corporations paid taxes and we put higher taxes on the very rich, we wouldn't have a problem at all."

Cynthia Reed, a Hyatt Regency telephone operator active in UNITE-HERE Local 2, said she joined the April 4 march in San Francisco because of the attacks on public



A flashmob targeted two Bank of America branches in San Francisco on April 15.

PHOTO BY LUKE THOMAS / FOGCITYJOURNAL.COM

employee unions in Wisconsin. "If that governor gets rid of the unions, who will stand up for the people's rights, their health care, their pensions, their wages?" she said. "Corporations have their lawyers — who will represent the people?"

Beyond the immediate events, "people really wanted to do something about the crisis we're in and the right-wing manipulation of the political infrastructure," Camacho said. Bob Mandel, an activist in the Oakland Educators Association, said that "lots of people really resent the [2008] bailout [of banks]. The anger is still there," fueled by ongoing economic pressures.

San Francisco resident Christopher Roesner participated in the April 15 Bank of America flashmob wearing a business suit and sporting a faux Bank of America badge identifying him as a specialist in "tax accountability." Formerly a nonprofit finance director, in the current recession, "I lost my job, I lost my house, I lost my health insurance," he said. "I was forced into bankruptcy while the banks got all the money. That's a typical American story now."

In people's lives, the issues converge. Because of the economic crisis, said UNITE-HERE Local 2 activist Reed, employers are "trying to take away our wages, make us pay for pen-

sions and health care — and the cost of living is still going up." Meanwhile, "as people get lower salaries, the [public] programs that are there to help people are being taken away."

With these overlapping concerns, groups that don't typically work together joined in the recent protests. Unions representing electricians, grocery store workers, and other private-sector employees defended public-sector workers and denounced cuts to public services at the April 4 rally in Oakland. The AFL-CIO joined with MoveOn to sponsor the nationwide "Tax Day" protests on April 18. US Uncut leader Joanne Gifford says she's

CONTINUES ON PAGE 10 »



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Marylee Fithian

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GASCÓN'S FUTILITY 16

ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, APRIL 20

Naked bike ride and BP protest
Honor Earth Day and help revitalize the public's interest in the BP oil spill — San Francisco style — by participating in this naked Critical Mass on the one-year anniversary of the environmental tragedy. Wear as little or as much as want on your fixie, roller skates, or unicycle. Whatever your attire or your ride, you'll surely enjoy this leisurely tour of the city. Facebook the event for route information.
4–7 p.m., free
Meet at Justin Herman Plaza Market and Embarcadero, SF
Facebook: World Naked Bike Ride — San Francisco

THURSDAY, APRIL 21

Walls that divide
Learn about the "Apartheid Wall" being built to annex land in Palestine and its relation to the U.S. border wall with Mexico. Hear testimonies and information on human rights violations kindled by the construction of these two walls, followed by a Q&A session with SFSU and UC Berkeley resident experts Ramon Grosfoguel, Mira Nabulsi, Niha Masri, and John Davalos.
7:30–10 p.m., free
UC Berkeley
Eshleman Hall, seventh floor, Berk.

FRIDAY, APRIL 22

On hobos and homelessness
Attend this community forum on homelessness with author and scholar Teresa Gowan, who presents her recently published work, *Hobos, Hustlers, and Backsliders*. The Homeless Youth Alliance will then share its recent art-project-turned-photo-book, *Through Our Eyes: The Cameras Were Disposable But Our Lives Aren't*, an evocative and sometimes shocking chronicle of the lives of Haight-Ashbury homeless youth.
7–9 p.m., free
The Booksmith
1644 Haight, SF
(415) 863-8688
www.booksmith.com

TROUBLETOWN

BY LLOYD DANGLE



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SATURDAY, APRIL 23

Earth Day creek challenge
Step up and help clean our neighborhood creeks, and witness firsthand the alarming amount of trash that end up in our waterways while enjoying a day of community partnership. Sites include an elementary school and Wildcat Creek, both in Richmond, as well as other locations throughout the Bay Area. Contact the Watershed Project for more information and to register.
9 a.m.–12 p.m., free
The Watershed Project
Creek sites in various Bay Area locations
(510) 224-4085
www.thewatershedproject.org

SUNDAY, APRIL 24

Mark Steel, funny man
Enjoy an evening of comedy and politics with Mark Steel, a London-based comedian and author of the book *Vive la Revolution: A Stand-up History of the French Revolution*. Duo Pizzicato, jazz musician David Alt, and local DJs will kick out the jams while you mingle, dance and talk politics with like-minded radicals.
7–10 p.m., \$5–\$25, sliding scale
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TUESDAY, APRIL 26

Liking it WellDone
Support WellDone, the Half Moon

Bay organization working to raise awareness of the global water crisis and provide clean water to communities in need, at this celebration of African villages. The bash features an African-inspired dinner from Radio Africa Kitchen, plus drinks, DJs, special performances, and more.
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www.welldone.org/events SFBG

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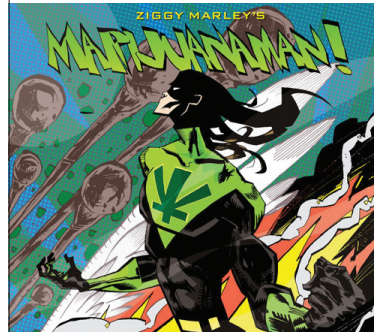
POLITICS

Progressives have a horse in the race for mayor. Plus, acquaint yourself with a new coalition in town that's battling for economic justice



NOISE

Stringer Belle heads the SF soul scene, plus album reviews and concert photos to help you stay up on local music news and trends



PIXEL VISION

It's not really 420 until you've read Ziggy Marley's new comic book. Plus, an insider's look at the city's newest eating extravaganza and social club



SEX SF

Amber Schadewald delves into the domina's toy box, and we delve into this week of SF sex events, classes, meet-ups, dungeon parties, and more

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CRISTÓBAL BALENCIAGA, COCKTAIL HAT OF IVORY SILK SATIN, 1953.
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GUARDIAN NAMED CALIFORNIA'S BEST WEEKLY NEWSPAPER

The California Newspaper Publishers Association gave the Guardian its coveted General Excellence Award April 16, in effect naming the Guardian the best large weekly newspaper in the state.

The blue-ribbon panel of judges considered entries from across the state, from alternative weeklies, community weeklies, and weeklies published by big daily outfits.

The contest required entrants to submit three consecutive issues from March 2010. In awarding first-place to the Guardian, the judges noted: "The San Francisco Guardian knows itself, knows what it does and does it very well. In-depth reporting, with an attitude yet fully fair, is a real contribution to a demo-



an advantage because of the unending scandals in San Francisco: "We have Willie Brown, we have Gavin Newsom, and we have PG&E." **SFBG**

cratic society. The FOI awards are a shining diamond in the rough. The arts and culture coverage sparkles in words and design. The listings are endless."

In his remarks accepting the award at the CNPA convention in Los Angeles, Bruce Brugmann, editor and publisher, noted that the award was timely because "it helps us celebrate 45 years of printing the news and raising hell by an independent, family-owned paper in San Francisco."

He added that the Guardian had

Banksters CONT.

been meeting with labor and community groups.

The Alliance of Californians for Community Empowerment (ACCE), along with another community organization, People Improving Communities through Organizing (PICO), and Service Employees International Union (SEIU) Local 1021 joined together in a statewide campaign against foreclosures and for "bank accountability." Camacho cited this coalition as an example of union and community "partnerships getting deeper," adding, "We have members [in Local 1021] who have lost their homes in Oakland" to foreclosure.

The coalition brought about 100 people to Sacramento April 5 to lobby for bills that PICO says are "aimed at protecting homeowners from fraudulent bank foreclosure practices and making banks pay their fair share for the housing and foreclosure crisis."

The combination of the 2008 federal bailouts, the ongoing foreclosure crisis, and revelations of "tax evasion" has made "the bankers" a special target of progressive anger. Under the radar, smaller protests aimed at banks continue.

The Oakland Education Association (OEA), for example, faced with the layoff of 600 Oakland teachers, scheduled a sit-in at the downtown Oakland Wells Fargo branch April 4 with the slogan "Bail out schools, not banks!" Forewarned, bank officials closed the office for three hours, so about 100 Oakland teachers and their supporters protested outside. The OEA wants Wells Fargo to use its influence to increase state support for education with money raised through progressive taxation and to stop foreclosures

and reduce the debt of "underwater" mortgage holders to the current value of their houses.

On April 12, students at Berkeley Community College held a two-day "Move Your Money" teach-in. Student Gabriella Deyi, treasurer of the Civic Engagement Club, said cuts to the community college budget will mean higher tuition, thousands of students turned away, and services slashed. "Corporate bankers are stealing money from all of us and they don't pay taxes," she said. "So giving them your money is investing in a lost cause." The club urged students to take their money out of big corporate banks and deposit it in community banks and credit unions, some of which had set up tables outside the auditorium.

Berkeley Community College students are also participating in student protests in Sacramento, joining what has become an annual spring ritual in which public employees and advocates for education and social services travel to the state Capitol to oppose budget cuts. Teachers, students, parents, mothers on welfare, people with disabilities, and others plead for programs they depend on and tell their personal stories of why proposed cuts would be devastating.

Typically political strategists advise them to avoid the question of where the money to fund the services will come from, lest they incur Republican wrath by using the "t" word: taxes. This year, though, the new spirit of activism seems to be emboldening some advocates to say out loud what they've been whispering for years: "tax the rich."

"We're not just fighting defensive battles," said Fred Glass, spokesperson for the California Federation of Teachers (CFT). "We're going on the offensive." The CFT created ammu-

munition with a poll asking California voters how they felt about raising the income tax on the rich. The results, released April 1, show that 78 percent of Californians support raising the personal income tax rate of 1 percent on the top 1 percent of taxpayers (those making more than \$500,000 a year). Sixty percent of Republican respondents also agreed.

Assemblymember Nancy Skinner (D-Berkeley) has introduced a bill for an increase of "1 percent on the 1 percent," and the CFT is working to put together a coalition of unions and community organizations to promote it. Glass says he's getting more invitations to deliver his workshop on fair taxes to unions and community groups.

Meanwhile the other teachers union, the California Teachers Association, charges that "the Legislature's failure to protect basic, essential services is destroying our future," has declared a "state of emergency" and is calling for a week of actions May 9-13 in local communities and Sacramento, beginning and ending with a "takeover" of the state Capitol by hundreds of teachers.

Will this new spirit of progressive activism grow into a force capable of challenging corporate power?

"I just feel the hope that people are resilient," Camacho said. "We've been through difficult times. What we need to do is turn this into a movement that builds and builds, where people are energized, where people find their voice, find the energy to lift their heads and say, 'We're not going to take it any more. We've got to stand together.'"

For now, ACCE, SEIU, PICO, US Uncut, and other groups are planning a "militant protest" at the Wells Fargo shareholders meeting in San Francisco May 3. **SFBG**

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Endangered Eagle may still have hope

Last-minute talks could save SF queer institution

By Emily Appelbaum
news@sfbg.com

An important community institution never truly dies. It remains in the hearts and minds of everyone it has touched — a fact that patrons who have lived and loved (sometimes literally) in the Eagle Tavern understand. But that doesn't mean they're ready to loosen their talons and let go.

With the help of San Francisco's supervisors, some seriously committed community energy — and maybe even a Dallas cowboy who likes his leather — they may not have to.

For the past week, patrons of one of San Francisco's oldest and boldest gay leather bars have been rallying to save their stomping ground from uncertain fate. It started when they found that rumors swirling since early in the year were true: the Eagle was slated to close at the end of April and faced a May 1 eviction.

Since then, defenders of the 12th Street space have scraped together emergency meetings and impromptu marches, a surprise leather night at the Skylark Bar (owned by a believed-to-be buyer), and a demonstration on the steps of City Hall. Letters were sent to the Board of Supervisors, petitions signed, and pink tent campouts planned as vigils.

Through it all, the message carrying most clearly was that the Eagle Tavern is far more than a swingin' hot spot. "It's our history and it's our culture," said organizer Kyle DeVries at a rally on the steps of City Hall last Tuesday. "And we're proud of what we've given to this city."

That "what" includes more than \$1 million raised through the years at popular Sunday beer busts supporting everything from breast cancer research to AIDS awareness. But it also includes providing a safe haven and sense of belonging for San Francisco's queer community for more than three decades.

And now, patrons have learned they will creak out another month. Thanks to the huge outpouring of support from Eagle denizens, and political pressure from three San Francisco supervisors, the end-of-April plan to fly the coop has been delayed at least until the end of May, Eagle manager Ron Hennis said.

But since the issue first exploded April 11, efforts to save the sacred space haven't slowed down.

Sup. Scott Wiener, along with Sups. David Campos and Jane Kim, sent a letter to the San Francisco Police Department that reviews liquor license sales in connection with the California Department of Alcohol Beverage Control. The letter reviewed the Eagle's importance in SF's queer community and stated that its authors are "adamantly opposed to any sale that would result in the Eagle's destruction."

The supervisors urged the SFPD to "closely scrutinize, consistent with applicable legal standards, any requested liquor license transfer relating to the Eagle to ensure that any such transfer will not harm the LGBT community by putting an end to the Eagle."

So far, these efforts have been promising for Eagle patrons. Wiener told us that Skylark owner Steve Englebrecht has pulled out of negotiations to buy the place. But the situation remains complex.

Eagle manager Ron Hennis explained that current owners John Gardiner and Joe Banks decided to sell the Eagle a year ago to focus on their other SoMa leather bar, Hole in the Wall Saloon, which has been plagued with high-cost property battles of its own.

Gardiner and Banks didn't respond to our e-mails. But Hennis said they intended to sell the business — which includes the Eagle name, equipment, and liquor license — to people they felt would maintain the existing spirit of the bar: Hennis, Eagle entertainment coordinator Doug Hilsinger, and Lila Thirkield, owner of the Lexington Club.

Hennis and Hilsinger told us a contract was signed and the deal had progressed through an initial set of inspections and into escrow when the property's owner, John Nikitopoulos, refused to negotiate a new lease with the prospective owners.

Despite successful conversations up to that point, Gardiner and Banks "turned off and didn't say why," Hennis said.

Further complicating the matter, Gardiner and Banks' lease ran out and Nikitopoulos hasn't renewed it. He's been renting the property month-to-month and is reportedly raising the rent, which has remained the same for the past 10 years.

Hennis said the owners were still paying rent when they were threat-

ened with eviction — which would mean a death sentence for the Eagle unless they could sell the business to a party Nikitopoulos would be willing to negotiate a lease with.

In the midst of the stalemate, Nikitopoulos offered to buy the business (and most important, the liquor license) from Gardiner and Banks, who refused saying they'd already agreed to sell to Hennis and his partners. Nikitopoulos then approached Hennis, suggesting Hennis purchase the business as planned and then sell him the liquor license. When Hennis also turned down the landlord's offer — without the liquor license, Hennis wouldn't actually own the bar — he disappeared from the conversations.

At the April 12 demonstration, mayoral candidate Bevan Dufty said, "The owner of this building needs to come to the table and talk about this."

But Nikitopoulos, a resident of Santa Rosa who inherited the property from his father, hasn't responded to Hennis, reporters, or even to calls from Sup. Wiener. He was, however, reportedly in communication with Englebrecht when the Skylark owner swept in to purchase the space and liquor license — but not the name or the leather culture.

Though Englebrecht withdrew, supporters worry Nikitopoulos could potentially negotiate a lease with a different tenant.

Longtime Eagle patron Mike Talley, who has lived in SoMa for more than two decades, fears the Eagle would fit perfectly into a familiar story of luxury lofts, astronomical rent increases, and — inevitably — mass evictions. He explained that what the Chronicle's late columnist Herb Caen called the Miracle Mile — a strip of SoMa gay and leather bars that once numbered in the dozens — now consists of just a few properties "hanging in there."

Mark Kliem, a.k.a. Sister Zsa Zsa Glamour of the Sisters of Perpetual Indulgence, echoed Talley's concern, saying, "The rest of the entire world is family-friendly. Why can't we have this one little half-mile area to call queer space?"

It's worth noting that the Eagle is by no means exclusively gay. It is famous for its Thursday-night rock shows where, according to an Eagle DJ, "a melting pot of hipsters, stoners, and rockers mixed with the leather crowd."



Supporters of the Eagle Tavern protest its planned closure outside City Hall on April 12. | PHOTO BY EMILY APPELBAUM

"Everyone was cool," he said. "Everyone was welcome."

Still, the bar has become an icon of San Francisco's queer community.

Kim, who represents the district, presented the Eagle with a letter of commendation recognizing its 30 outstanding years as a "venue, cultural institution, safe haven, and home for the LGBT community" at the April 12 meeting.

"You can't threaten something as important as this institution," Campos added.

Wiener, Kim, and California Sen. Mark Leno also praised the Eagle at Sunday's regularly scheduled beer bust. Leno lauded the efforts of local drag queen/community organizer Anna Conda, and referred to the week's events as "Stonewall West."

If anything, the week of demonstrations has drawn San Francisco's queer community closer. And there is hope that the crowd can stay together in the spot they claimed for themselves. One white-horse possibility is Mark Frazier, owner of a Dallas bar also named the Eagle — and also home to a leather crowd.

Seth Munter of Herth Realty in San Francisco said Frazier has been eyeing the SF Eagle for more than a year, and that he is "interested and able to participate in continuing the Eagle as it has been, either with partners or on his own."

Reached by phone in Dallas, Frazier told us he's dreamt of the business since before his own Eagle took flight in 1995. "I think the San Francisco Eagle has a lot of history

and a core base of support," he said. "Any time you go into a business with so much support, it's going to be successful."

Frazier stressed that like the SF original, his Eagle has raised substantial sums for charity. Though he acknowledged that the bottom line of all businesses is to make money, "the successful ones continue to give back to the community — and not only monetarily."

So far, Frazier said he has "exchanged e-mails with the powers that be" and that he is confident the Eagle's troubles stem from a "communication gap" he could help fix.

Hennis expressed hope about the possibility of working with Frazier in addition to pursuing other options like historical preservation.

Demonstrators have penned more than 100 hand-written letters to the Historic Preservation Commission urging it to assign the Eagle landmark status. Commissioner Alan Martinez said such a process could cost thousands of dollars and would not "grant the right to dictate businesses or tenants."

Still, he announced publicly that giving the building historic status is not "about turning the city into a museum — it's about our history."

Though landmark status protects the physical property, it would also provide legitimacy, an instantaneous way to tell the building's story and bind the community together. And no matter what happens with the sale of the Eagle, that's one possibility that flies. **SFBG**

Beyond 420

By Steven T. Jones
steve@sfbg.com

GREEN CITY When the clock or the calendar hits 420 — and particularly at that magical moment of 4:20 p.m. on April 20 — the air of Northern California fills with the fragrant smell of green buds being set ablaze. But this year, some longtime cannabis advocates are trying to focus the public's attention on images other than stoners getting high.

"I hope the house of hemp will replace the six-foot-long burning joint as the symbol of 420," says Steve DeAngelo, executive director of Harborside Health Center, an Oakland cannabis collective, and one of the organizers of an April 23 festival in Richmond dubbed Deep Green that offers an expanded view of cannabis culture.

In addition to big musical acts, guest speakers, and vendors covering just about every aspect of the cannabis industry, the event will feature a house made almost entirely of industrial hemp. That exhibit and many others will highlight the myriad environmental and economic benefits of legalizing hemp, as California Sen. Mark Leno has been trying to do for years, with his latest effort, SB676, The California Industrial Hemp Farming Act, clearing the Senate Agriculture Committee on a 5-1 vote April 5.

Public opinion polls show overwhelming support for ending the war on drugs, particularly as it pertains to socially benign substances like industrial hemp, a strain of cannabis that doesn't share the psychoactive qualities of its intoxicating sister plants. Yet DeAngelo said that after 40 years of advocating for legalization, he's learned to be patient because "unfortunately, our politicians are lagging behind public opinion."

In San Francisco and many other cities, marijuana dispensaries have become a legitimate and important part of the business community (see "Marijuana goes mainstream," 1/27/10), spawning offshoots like the edibles industry that provide more safe and effective ways of ingesting marijuana (see "Haute pot," 1/25/11).

But the proof that the medical marijuana is about more than just getting people high also continues to grow, from the endless touching tales of cancer, AIDS, and other patients

who have been saved from suffering by this wonder weed to the lengths that the industry is going to cultivate cannabidiol (CBD), a compound found in marijuana that doesn't get people high but offers many other benefits, including acting as an anti-depressant and antiinflammatory medicine.

CBD and tetrahydrocannabinol (THC), the main psychoactive compound in marijuana, generally have an inverse relationship in cannabis plants, so the efforts by generations' worth of pot cultivators to breed strains with higher THC content have almost completely bred the CBD out of the plants. "In the underground markets, it didn't have any value," DeAngelo said.

When Harborside Health Center first started laboratory-testing marijuana many years ago, DeAngelo said that of 2,000 strains tested, only nine had "appreciable quantities of CBD." In addition to efforts by Harborside and the San Francisco Patient and Resource Center (SPARC) to work with growers on bringing back CBD-heavy strains, modern scientific techniques are allowing CBD to be extracted from the strains that do exist.

"It's not psychoactive, but let me tell you, it is mood-altering," says Albert Coles, founder of CBD Sciences in Stinson Beach. "A lot of people, when they smoke pot go inward, but that often isn't good for social interactions."

His company makes lab-tested cannabis tinctures called Alta California that have been increasingly popular in San Francisco, offering three varieties: high THC/low CBD, low THC/high CBD, and a 50-50 mix. "It's good for creative thinking because it just clears out all the noise," Coles said of CBD.

But even when talking about THC, many in the industry dispute the criticism that most marijuana use is merely recreational drug use. Vapor Room founder Martin Olive has said most pot use isn't strictly medical or recreational, but a third category he calls "therapeutic," people who smoke pot to help cope with the stress of modern life.

DeAngelo agrees, although he puts it slightly differently: "The vast majority of cannabis users use it for the purpose of wellness." **SFBG**

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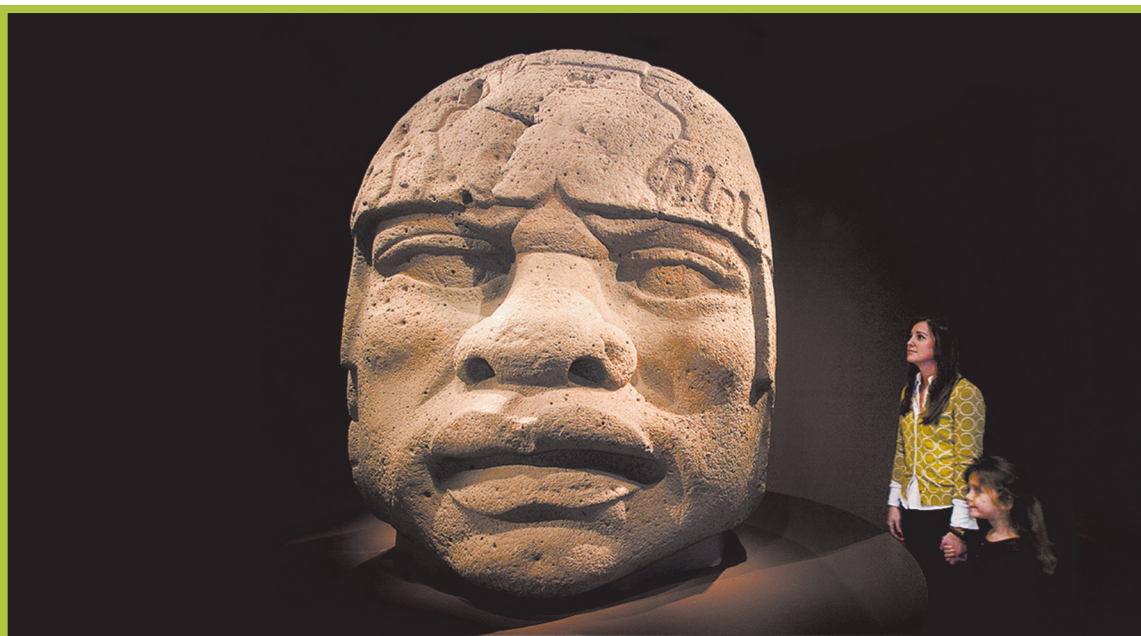
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When the feds come knocking

Electronic Frontier Foundation calls on major Internet companies to protect user privacy

By Rebecca Bowe
rebeccab@sfbg.com

Three supporters of WikiLeaks have been locked in a months-long court battle with the U.S. government following demands for data associated with their Twitter accounts, and the case has given rise to a campaign calling for improved transparency and user privacy protection across the board, spearheaded by the Electronic Frontier Foundation (EFF).

Last December, the U.S. Department of Justice ordered Twitter to turn over data linked to the accounts of Birgitta Jonsdottir, Rop Gonggijp, and Jacob Appelbaum as part of a federal investigation of WikiLeaks. Jonsdottir is a member of the Icelandic Parliament; Gonggijp is an Icelandic businessperson; and Appelbaum is Seattle-based Web programmer. All three were WikiLeaks affiliates and part of the team that prepared a video aired by the organization in 2010 featuring classified military footage documenting civilian deaths at the hands of U.S. troops.

EFF and the American Civil Liberties Union (ACLU) came to the defense of the targeted Twitter users, challenging the constitutionality of the government's demand and characterizing it as "an improper and overbroad fishing expedition." The case is ongoing.

Meanwhile, EFF has formulated a new online campaign hinging on one critical aspect of this unfolding saga: what Twitter did when the DOJ came looking for user data. "Twitter took one look at this and said this is a terrible thing," said EFF activist Rainey Reitman.

The federal demand was initially accompanied by a gag order prohibiting Twitter from notifying its users that an investigation was underway. But Twitter balked and within days, the judge partially unsealed the documents, allowing the tech company to legally notify its users. Twitter then notified the WikiLeaks supporters via e-mail that it would respond to the request in 10 days unless a legal process was initiated. If it hadn't done so, there wouldn't be a case — and the three users would have remained in the dark. For

this, EFF recognized Twitter as part of its new campaign targeting 12 of the largest tech companies. The "Who has your back?" campaign calls on social-media sites, e-mail hosting services, and Internet service providers to adhere to four transparency and privacy guidelines.

EFF is asking companies to strengthen the language in their privacy policies by committing to never share information with the government unless it's legally necessary and to notify users whenever possible. They're asked to be transparent about how often they share data with the government, documenting it regularly. Companies should publish their law-enforcement guidelines, according to EFF, and join with the Digital Due Process Coalition, which is working to upgrade the 1986 Electronic Communications Privacy Act to modernize surveillance laws for the Internet age.

Companies' progress in satisfying EFF's demands is charted on a website displaying gold stars for sufficient transparency and privacy policies. By press time, Twitter was in second place, with Google in the lead. They were the only two companies that won recognition in the categories "tell users about data demands" and "be transparent about government requests." Each company also had earned credit for defending user privacy in court.

Apple, Comcast, MySpace, Skype, and Verizon were all tied for last place, with no evidence of following EFF-recommended practices. Amazon and Yahoo each won recognition for defending user privacy in court, yet fell short when it came to policies on government data requests. (According to news reports from 2005, a Chinese journalist was imprisoned for e-mailing comments to a democracy group in New York after Yahoo turned over his user data to the Chinese government.) Microsoft, Facebook, and AT&T earned only a single star each for joining the Digital Due Process Coalition.

"I think it's pretty safe to assume that all of these companies are receiving requests from the government for information," Reitman said, noting that not a single one had responded

to say it simply hadn't received any requests. "We chose those companies which we felt had the greatest quantity of data about consumers."

An amicus brief filed by online privacy researchers on behalf of the WikiLeaks supporters suggests that consumers are often in the dark about privacy policies. A 2007 study at UC Berkeley found that only 1.4 percent of participants reported reading user license agreements often and thoroughly, while 66.2 percent admitted to rarely reading them.

The Guardian contacted all 12 companies for comment, but only received responses from Facebook and Microsoft.

"Like all service providers, we must respond to lawful requests to provide information," a Microsoft spokesperson wrote via e-mail. "We take our responsibility to protect our customers' privacy very seriously, and we have specific processes in place when responding to such requests. Additionally, we participate in the Global Network Initiative through which we have agreed to certain principles in responding to government demands." The Global Network Initiative was recently slammed by a Forbes columnist for having "only barely functioned" since its creation in 2008.

Facebook's Simon Axten responded via e-mail: "We scrutinize every request for legal sufficiency before responding and employ a dedicated team of [certified information privacy professionals] to manage these requests. We never disclose user content in response to U.S. legal process unless that process is a search warrant that has been reviewed and signed by a judge."

Axten noted that Facebook had fought for user privacy against civil litigants and resisted all requests from private parties. Most government user data requests directed at Facebook aren't related to freedom of speech, but to crimes such as child kidnapping.

"I've heard that argument from them before," Reitman noted when asked to respond. "It would be easier to understand if ... they were transparent about publishing their law enforcement guidelines and producing regular reports." **SFBG**

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Gascón's futility

Candidate says little about corruption

By **Quentin L. Kopp**
news@sfbg.com

If the April 12, 2011 breakfast meet-and-greet featuring appointed District Attorney George Gascón at a West Portal Avenue eatery constitutes a barometer of the campaign for that important public office, San Franciscans are in for a tepid exercise in municipal futility.

Sponsored by a prolific campaign contributor and restaurant owner, a self-proclaimed District 7 supervisorial candidate, Board of Permit Appeals appointee of former Mayor Gavin Newsom, and the owner of a new public relations/lobbying firm just awarded the \$100,000 dollar public relations contract for Muni, the event attracted some 20 people, including Gascón's campaign manager and fundraiser, and consisted of a stereotypical presentation and a meager number of audience questions.

Revealing he's "intrigued" by a chief of police becoming the District Attorney, Gascón described a Saturday afternoon meeting in early January with Newsom supposedly about the transition in local law enforcement arising from relinquishment of the DA's office by the prior officeholder. According to Gascón, he was "really surprised" when Newsom declared he wanted to appoint him to the office — but Gascón had to accept the offer by 5 p.m. (Not a word did he provide his breakfast audience about Willie Brown-Rose Pak's participation in promulgating the Newsom offer).

After claiming he "got some very good results" in his first year as police chief, Gascón recited the need for "separation" between his role as former chief and execution of prosecutorial duties. But he failed to specify, even by example, cases in which he has or will recuse himself from prosecuting in favor of the state's attorney general — at added taxpayer cost, to be sure! (The Attorney General's Office institutionally lacks trained criminal trial lawyers; the office responsibility pertains to defending the people in appeals from criminal trial court convictions.)

Asserting that the D.A.'s office is "understaffed and underfunded," the political appointee then tried to describe the three sections of responsibility within the office, concentrating on so-called community courts

for "low-level offenses" and "diversion courts."

He referred to a section for "justice integrity" without defining its nature or scope. He proclaimed as novelty "a pre-preliminary hearing" proceeding to resolve charges by "offers" for defendants pleading no contest or guilty to lesser crimes, an existing standard practice in Superior Court.

Audience questions involved the mentally ill, capital offenses, the Mental Health Court, domestic violence, and prosecution problems caused by a flawed drug laboratory, search and seizure police errors, and the like. Gascón conveyed his personal "misgivings about the death penalty," asserted that 60 percent of Death Row prisoners are "minorities," reminded listeners the death penalty is California law and must be followed and concluded: "I can't say categorically I'd never seek the death penalty." (There are currently seven cases in the District Attorney's Office that qualify for capital punishment.)

Gascón finally stated he "is not a fan of" so-called consent searches and that he has established a 24-hour search warrant office capability for police — and he spoke of an unexplained relationship with Public Defender Jeff Adachi, who has criticized several warrantless Police Department searches.

Strikingly absent from the Gascón dissertation was any reference to attacking public corruption of the genre disclosed by the Guardian and many other sources.

Never mentioned was the Special Prosecution Unit of the office (which once handled corruption cases), whether it still exists or, if so, what its current mission is. Never mentioned was the method of selecting judges for his proposed Community Courts.

And, as John Shanley, one-time spokesman for ex-District Attorney Terence Hallinan and a former deputy city attorney observes: "Anybody who thinks public corruption ended in San Francisco with the disgraced Ed Jew needs to reduce their dosage of medicinal marijuana." **SFBG**

Retired Superior Court Judge Quentin Kopp — a former San Francisco supervisor and state senator — has been engaged as a special correspondent for the Guardian covering selected political events and issues.

food + drink

Fondue Cowboy's brief menu will spurs lovers of the drippy share plate to SoMa.

PHOTO BY RORY MCNAMARA



The big melt

By Paul Reidinger
paulr@sfbg.com

DINE The word “cowboy” has carried its share of evocative adjectives over the years — midnight, urban, lonesome (yet do we really believe that an

urban cowboy would be lonesome at midnight? — but *fondue* is unexpected. In part this must be because fondue itself is slightly unexpected in these parts. Our best-known fondue restaurant, Matterhorn, is something of a Swiss period piece, and whatever else Fondue Cowboy might be, it certainly isn't that. The place, which opened early last summer in a SoMa spot that had been an Extreme Pizza outlet, is surprisingly light on the Wild West kitsch you might expect to find inside. Indeed, there is virtually none, other than the black-and-white cowboy movies playing silently on the flat-screen behind the bar. The crowd is interestingly mixed, if not quite emulsified: groups of shrieking (and apparently heterosexual) 30-ish people, along with dottings of young gay men, heavy of bicep, who look as if they might have just stepped off the set of *Cruising*, William Friedkin's dark cinematic

ode to life in Manhattan's meat-packing district circa 1980.

What binds these disparate elements is fondue, whether melted cheese or chocolate. Fondue should probably be more popular than it is; for shareability and participation, it's hard to beat. And because the dunkables are brought to you almost in *mis en place* form, you get a good, close look at what you're about to eat. In these respects, Fondue Cowboy shares some ancestry with Matterhorn — but in the execution, the new place goes its own way. A lot of its distinctiveness has to do with the cheese blends in the savory fondues (all \$20 for two). They're given atmospheric names — Desperado, Quick Draw, Rawhide — and are seasoned accordingly, with real Southwestern verve. For traditionalists, there is the Traditional, of Gruyère and Emmentaler cheeses, white wine, roasted garlic, and nutmeg. More typical of the Fondue Cowboy experience is the Outlaw, which begins with cheddar cheese and adds beer, roasted tomatoes, garlic, cilantro, and jalapeños.

The presentation turned out to be not entirely unlike that of a queso fundido, with the seasoned cheese bubbling in its little

cast-iron chafing pot above a blue Sterno flame. But whereas queso fundido is generally accompanied just by tortillas, the Outlaw turned up with an impressive ensemble of bite-sized items ready for dipping: baguette squares, roasted fingerling potato, broccoli florets, black grapes, black olives, cornichons, and green apple. A modest surcharge of \$8 brought a sizable plate of sausage coins, spicy Louisiana edition. The coins were delicious, whether dipped in the melted cheese or eaten straight, and they compared favorably with chorizo, the Mexican sausage that has made many a queso fundido memorable.

The brief menu does offer a few other items, mostly salads, such as white bean (\$8), a jumble of mixed baby greens, pickled red onions, red and orange pepper julienne, shredded black olives, and plenty of the advertised white beans. The dressing: an extroverted red-wine vinaigrette that glistened like morning dew on the greens. I would have liked a little more sugar for balance in the dressing, since sourness and saltiness were already strongly represented by the onions and olives. A vinaigrette is a bar stool, and a bar stool needs three legs, the third — and sometimes neglected — leg being sugar in some form.

Speaking of sugar: the marvel-

ous Happy Trails (\$18 for two), the dark-chocolate dessert fondue, was notable at least as much for its cayenne kick as for its sweetness. Of sweetness, it had just enough, and of kick, it had .. just enough. I have eaten chili-infused chocolate before, but never did I find it sublime, as I did here. Maybe this had to do with the chocolate being molten. Or maybe it had to do with the supporting cast, a rich array of fruit (kiwi, strawberries, banana), along with baked goods (pieces of madeleine and squares of chocolate-cherry cake) from nearby Pinkie's, and — for the final festive touch — slivers of marshmallow. Roasting marshmallows over embers in a Weber kettle was one of the great treats of childhood — maybe something that actual cowboys might have done — but dipping them in pepper-charged melted dark chocolate, in a handsome urban restaurant far from midnight, turned out to be a fine alternative. **SFBG**

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ISSUE



The Guardian Street Issue takes it outside to explore the amazing history, culture, and energy of the streets. The issue covers bike culture and issues, outdoor activities, street food, street art, street musicians, and all things San Francisco streetwise, both underground and mainstream.

ISSUE DATE: WEDNESDAY, MAY 11, 2011
ADVERTISING DEADLINE: FRIDAY, MAY 6, 2011

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Kill your TV

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS Dear Cheap Eats



Lady,

Where did you go? New Orleans? That is great.

It is the news. It is the unkind heart of government, our American government, that makes me want to stop what I'm doing, which is watching television, and go to sleep. This is easy, because I am lying on the couch anyway. All it requires is a rollover and the determination to jettison my responsibilities for the day. Students be damned, the government got me so down, I could not grade your papers.

The thing that's great about me is that, I *do* roll over and go to bed for the day. It is a habit I've had all my life. I didn't get to use it so much when I worked full time in an office. But those days were, in the scope of all the jobs I've had, short-lived.

There was a time, during the Bush eras, when I thought I would simply drop out of society. And I did. It was too much to take. I felt like democracy was over, and nobody cared. So I quit. I quit the whole thing. I am a man of accomplishment and purposefulness. Especially when it comes to not doing anything. The complete quitting. Oh, how I excel.

This has been kind of going on for a few weeks. My job doesn't seem to notice. But I know I can't go on like this and maintain any sort of a paycheck. Eventually the work will pile up so much that I will not be able to get it done anymore. I feel like the mailfolks who stash all the mail they don't feel like delivering in their houses.

I have a tiny bedroom filled knee-deep with research papers about gun control, abortion, global warming, and how cell phones are very convenient. You would think that someone would be interested.

Yers,
Earl

Dear Earl Butter,

Goddamn it, man, deliver that mail! Seriously, you don't have to worry about the government. David Byrne and I have that taken care of. What you do need to do is put every one of those student papers in its own private individual envelope, address

them to as many different mail carriers as you can think of, and: stamp, boom, gone!

The USPS is in fact an evil institution, point taken. But I don't know why you are letting the TV news roll you over. This is Cheap Eats! Switch to sports. I mean, not that it's any less depressing than what may or may not be happening in the world of ... the world, for all I know. On my way to the basketball game last night, for example, I learned that there might not be a pro football season next season. But wait, shouldn't you be downstairs playing with my cat?

Yes, New Orleans. Where else is there? The first thing I ate this time was crawfish pieroghi. And it's so hot here now that Hedgehog and I almost have no choice but to lick Hansen's satsuma-flavored snow-blizzes off of each other.

Technically, hers may have been coconut-flavored, unless that's my sunscreen I smell, typing this.

Other than that, it's pretty kinda weird, living with someone you don't live with in a town where you don't live. I mean, in the morning she goes off to make TV (of a very different nature than the kind rolls you over), and I go off to change diapers, and then after work we go eat crawfish pieroghis just like any other northeast Ohio/central Pennsylvania bred couple in New Orleans.

Except some nights last week there was the French Canadian Quarter Festival, where we were not only rocked by brass bands and zydeco, but by Crabby Jack's boudin sausages, which changed my life, and then Love at First Bite's *cochon du lait* po'boys, which changed my life.

And then, as if my life weren't different enough already, on the weekend we went to the mall. We went to Metarie. That's like going to San Mateo. Except after we stopped for refreshment at Acme Oyster House, which changed my life.

Earl, I'll be back next week. Our beloved Bay Area is not exactly unknown for its oysters, either. If you can find me a place that has char-grilled ones as good as this, or even half as good, if not better, then I will take you there.

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WEDNESDAY APRIL 20

DANCE

“MOVE(MEN)T4”

The “MOVE(MEN)T” concerts plug into a men-only choreography tradition from the 1980s (although women do perform in them). Joe Landini revived the idea four years ago because the guys so clearly enjoyed the camaraderie that comes from working together. The artists for the second week’s program include Tim Rubel, who creates text-heavy pieces notable for their humor, and Honey McMoney and Kowal in what Landini calls “very queer” work. Jesse Bie has been dancing with and choreographing for Steamroller for more than 10 years while Michael Velez, a stunningly beautiful dancer, is a still-young choreographer. Todd McQuade is creating an installation in the basement; he will later perform it with Sasha Waltz and Guests in Berlin. **(Rita Felciano)**

Wed/20–Thurs/21, 8 p.m.,
\$10–\$20
Garage
957 Howard, SF
(415) 518-1517
www.brownpapertickets.com

MUSIC

Dengue Fever

In trying to deal with the challenge Dengue Fever poses — singer Chhom Nimol belting out 1960s-style Cambodian pop played by L.A.-based musicians — critics have appealed to a unifying element: funk. Whether you’re Sharon Jones and the Dap-Kings, Antibalas Afrobeat Orchestra, or Dengue Fever, anachronism doesn’t matter, if you make the beat move. On its newest album, *Cannibal Courtship*, Dengue Fever twists the cultural novelty out of their lyrics, turning songs unexpectedly strange. (In the first track, Nimol shakes up the bored, hand-clapping back-up singers, transitioning from “you wouldn’t understand” to “be my sacrificial lamb.”) Funk is universal, and makes for a hell of a party. Just like LSD. **(Ryan Prendiville)**

With Maus Haus and DJ Felina
8 p.m., \$22.50
Fillmore
1850 Geary, SF
(415) 346-6000
www.livenation.com

THURSDAY APRIL 21

EVENT

“Salmon in the Trees”

What are fish doing up in the leafy branches of trees? The punch line (spoiler alert!) requires thinking web-of-life style. Salmon swim upstream from the ocean to spawn and then die, having successfully laid the next generation. In the process, some are hunted by hungry bears — among 50 other salmon-eating animals, including us — who consequently spread carcasses and salmon-fortified poop far and wide on the forest floor. Nutrients are absorbed, reaching the tops of even the oldest-growth trees. Learn about this phenomenon and more with award-winning conservation photographer and author Amy Gulick, who talks about her adventures documenting this wild interconnectivity in Alaska’s Tongass National Forest, one of the rarest ecosystems on the planet. **(Kat Renz)**

5:30 p.m., \$20
Commonwealth Club
595 Market, SF
(415) 597-6700
www.commonwealthclub.org

PERFORMANCE

The Lily’s Revenge

What happens when a flower goes on a quest to become a man in order to wed his beloved bride? Or rather, what *doesn’t* happen, during this five-hour theater extravaganza in which playwright and burlesque performer Taylor Mac — along with dozens of local Bay Area artists — tackles love, marriage, and Prop. 8 using vaudeville, haiku, drag queens, ukuleles, feminist theories, dream ballets, and public dressing rooms, culminating in an interactive town hall. You heard right. Five hours. The first of three intermissions serves as a communal dinner, and wine and snacks are available for the long journey. Get ready for a spectacular adventure. **(Julie Potter)**

Through May 22
Tues.–Sat., 7 p.m.;
Sun., 2:30 p.m., \$20–\$150
Magic Theatre
Fort Mason Center, SF
(415) 441-8822
www.magictheatre.org

FRIDAY APRIL 22

FILM

“John Waters’ Birthday Weekend”

John Samuel Waters was born April 22, 1946, which means he’s 65 today — but let’s hope one of America’s most daringly creative, biting hilarity, boundary-pushing filmmakers (not to mention authors, visual artists, and stand-up performers) has no intention of retiring anytime soon. The Castro pays tribute to “the Pope of Trash” with a quartet of essential early films (1972’s *Pink Flamingos*, 1974’s *Female Trouble*, 1981’s *Polyester*, and 1977’s *Desperate Living*), plus the (slightly) more mainstream 1994 *Serial Mom* and the movie that spawned the musical that spawned the movie musical, 1988’s *Hairspray*. True fiends will want to rush home post-weekend to watch all the movies not contained here, plus the DVD edition of 1981’s *Mommie Dearest* that contains Waters’ brilliant commentary, “Filth is my life!” **(Cheryl Eddy)**

“John Waters’ Birthday Weekend”
Fri/22–Sun/24, \$7.50–\$10
Castro Theatre

429 Castro, SF
(415) 621-6120
www.castrotheatre.com

MUSIC

Amon Amarth

Though they’ve been a band since 1992, the five burly Vikings in Sweden’s Amon Amarth didn’t really hit their stride for a decade. While headlining a U.S. tour in 2002, the quintet introduced stateside death metal maniacs to its untrammelled beards, overflowing, belt-mounted drinking horns, and soaring, harmonized riffs. *With Oden on Our Side* (2006) cemented the band’s status as standard bearers for the now-burgeoning Viking metal subgenre, partially on the strength of two hair-whipping music videos. New release *Surtur Rising* marks a historic chapter in the band’s career — one without headliners. This year’s “An Evening with Amon Amarth” tour features the band playing the new platter in its entirety, before launching into another set’s worth of old favorites. **(Ben Richardson)**

9 p.m., \$22.50
Regency Ballroom
1300 Van Ness, SF
(415) 673-5716
www.theregencyballroom.com

Funk is universal, and makes for a hell of a party.



DANCE

Bay Area National Dance Week

Free. Dance. Everywhere. Kicking off with the participatory “One Dance” in Union Square Plaza at noon today, Bay Area National Dance Week, presented by Dancers’ Group, encourages everyone to bust a move with classes, workshops, performances, and events across the region. Head to ODC Dance Commons for free classes from bhangra and ballet to the Rhythm and Motion dance workout. Impress your friends with new fire dancing skills learned at Temple of Poi. Or get close to your favorite performers during an open rehearsal. Whatever your style, be sure to enjoy some of the more than 400 events taking place as part of this dance celebration. **(Potter)**

Through May 1, free
Various locations throughout the Bay Area
(415) 920-9181
www.bayareandw.org

MUSIC

Questlove

From busking on the streets of Philadelphia in the late 1980s to a nightly gig on *Late Night With Jimmy Fallon* (with more than 12 albums in between), the Roots have

never slowed down. It’s no blind guess that Ahmir Thompson, a.k.a. Questlove (a.k.a. Questlove), is a driving force behind its success (particularly if you’ve ever seen the look on his face when someone dropped the beat). A talented drummer with few peers, Questlove is the major reason the band is credited with not using recorded samples; he keeps them in his head and plays them with his hands. His deep knowledge of music, hip-hop, and beyond will be on display in an extensive four-hour DJ set. **(Prendiville)**

9 p.m., \$20
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

SATURDAY
APRIL 23

EVENT

“Cycles of History: Ecological Tour”

Feel the shape of San Francisco imprinted on your ass during a four-hour bike tour pedaling through the ecological past and present of the city’s northern neighborhoods. Sponsored by Shaping San Francisco, a living archive of lost local history, the two-wheeled

trip explores the nature currently occupied by the towers of downtown, the landfilled waterfront, and the Presidio’s culturally-constructed forest, among other buried treasures. The tour is one of several offered throughout the year on everything from dissent to cemeteries, organized and led by the excessively knowledgeable and accessible Chris Carlsson, one of San Francisco’s premier activists and visionaries. An afternoon that’s good for the brain and the butt. **(Renz)**

Noon, \$15–\$50 sliding scale
Meet at CounterPULSE
1310 Mission, SF
(415) 608-9035
www.shapingsf.org

TUESDAY
APRIL 26

MUSIC

tUnE-YarDs

It should be clear by now, given that name, its punctuation, the previous album (*BiRd-BrAiNs*) and the new one (*w h o k i l l*), plus the cover art, that Merrill Garbus has a thing for collage. Without hearing the music, you see it’s going to be a strange assembly. Sure as hell isn’t going to fit set styles in any easy way. But. Oh, she put that there? Kind

of works. And those clippings on top of that image? It’s actually a little inspired (the glitter in particular.) Is she one of these crazy bedroom producers? Would explain the uncanny intimacy. The live show should explain how she puts it all together. **(Prendiville)**

With Buke and Gass, Man/Miracle
8 p.m., \$15
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

FILM

Valley Girl

OK, so Nicolas Cage’s career of late has taken a strange turn. *Bad Lieutenant: Port of Call New Orleans* (2009) showed that under the right conditions, he can still contain his spiraling zani-ness, but films like *Season of the Witch*, *The Sorcerer’s Apprentice* (2010), *Knowing* (2009), and *Next* (2007) — not to mention 2006’s remake of *The Wicker Man* — show that often he’d simply prefer not to. With *Drive Angry 3-D* and, Lord help us, an upcoming *Ghost Rider* (2007) sequel hinting that won’t be changing soon, take the time to revisit 1983’s *Valley Girl*, featuring a teenage Cage as a Hollywood

demi-punk wooing adorable, mall-fixated Valley gal Deborah Foreman. The “I Melt With You” sequence is the gold standard for teen-dream falling-in-love montages; the dialogue, as always, remains totally tripendicular. **(Eddy)**

April 26–27, 7:15, 9:25 p.m.
(also April 27, 2 p.m.)
\$6–\$10
Red Vic
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com

SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) *Dengue Fever* (see Wed/20); (2) Amy Gulick (see Thurs/21); (3) *The Lily’s Revenge* (see Thurs/21); (4) “John Waters’ Birthday Weekend” (see Fri/22); (5) Amon Amarth (see Fri/22); (6) Questlove (see Fri/22); (7) tUnE-YarDs (see Tues/26); (8) *Valley Girl* (see Tues/26)

DENGUE FEVER PHOTO BY LAUREN DUKOFF; THE LILY’S REVENGE PHOTO BY JOSE GUZMAN COLON; AMON AMARTH PHOTO BY STEVE BROWN; TUNE-YARDS PHOTO BY ANNA MCCAMPBELL

arts + culture

Office space: *The City Below* (left) and *Hospitalité* study what happens when work and home life bleed together.

PHOTOS COURTESY OF THE SAN FRANCISCO FILM SOCIETY



Occupational hazards

Punching in with a few SFIFF films set in the workplace

By Max Goldberg
arts@sfbg.com

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The drama of the workplace invariably hinges on the frisson of learned and instinctive behaviors. Films that get the workplace right have a special dynamism insofar as a whole social order is at stake: this is the secret connection between Erving Goffman's *The Presentation of Self in Everyday Life* "consider[ing] the way in which the individual in ordinary work situations presents himself and his activity to others" and the fine art of office comedies. There's at least one of these in this year's SFIFF — the nimble Japanese film *Hospitalité* — along with a few sterner features that make unusual commitments toward

reflecting a work environment.

In *Hospitalité*, Mikio runs a print shop backing up to a cozy domicile. Under the same roof are his young wife, Natsuki; his daughter from a previous marriage, Eriko; and his recently divorced sister, Seiko. Crucially, we still haven't sorted this web of relations when the balance is disturbed by the arrival of a stranger. A relatively harmless variation of Joseph Cotton's character in *Shadow of a Doubt* (1943), Kagawa parlays a vague family connection into a job, a room, and more.

Early in the film, Mikio runs into his ex-wife at the market and invites her to take Eriko for a few hours. It's a mildly puzzling scene since writer-director Koji Fukada has let us believe (along with Kagawa) that Eriko's mother was dead — but not nearly so baffling as the nonsensical vision of a blonde bombshell in her bathrobe

waiting for Mikio and Natsuki at home (Kagawa's Brazilian wife, it turns out). This is how *Hospitalité* goes, one uncertainty following another. The difficulty distinguishing what's threatening from what's just odd is part of the film's charm, and Fukada deftly manages the constrained frames of his shop around the corner to unravel his characters' mannered reactions. The mechanical operation of the printers provides nice comic counterpoint in several scenes; it also seems an almost poignant choice of occupation for a story concerning the pitfalls of self-sufficiency.

The sunken figures of Christoph Hochhäusler's *The City Below* also live at work, but there's nothing domestic about this world of glass and sheer verticality. Actual Frankfurt is made subsidiary to its enveloping high-finance architecture. The visual field is worryingly destabilized in these

lofts and offices; Hochhäusler has pulled off the neat trick of realizing expressionistic motifs as translucence rather than shadow. *The City Below*'s story doesn't truck with psychological realism, so it's probably useful knowing that it was inspired by the David and Bathsheba myth. This being late capitalism, our David (the aging venture capitalist Roland) doesn't need to send the husband to war to have his Bathsheba (maddeningly opaque Svenja). He contrives a transfer to fill a post in Jakarta, where a former colleague was recently kidnapped and murdered.

Hochhäusler gestures toward familiar motifs of betrayal, seduction, and deception, but with the floridness drained away. You can see the difference from something like Oliver Stone's *Wall Street: Money Never Sleeps* (2010) in the film's gliding camera movements, a flourish typically deployed as shorthand for power's intoxicating effects. Hochhäusler works from unnerving angles and chops up the glide so as to retrace the same ground like a record needle stuck in

a groove — one of the film's many striking alienation effects. The title takes on a radical redefinition with a sudden exit reminiscent of the one that swallowed up Manoel de Oliveira's *A Talking Picture* (2003). But even before then, the meltdowns to come have already blocked the easy flow of time and space.

The Last Buffalo Hunt might seem a leap from here, but listen to Terry Albrecht explaining how burned out he feels from decades of guiding tourist-hunters for a shot at the once-plentiful beasts: "You know how it is ... another day at the office." A documentary pitched uneasily between third-person essay and first-person observation, *The Last Buffalo Hunt* is the result of more than five years of tracking Albrecht and his patrons in Utah's choked Henry Mountains. Lee Anne Schmitt and coproducer Lee Lynch do not make this material easy to absorb either at the level of sensory impressions or intellectual understanding. It's a familiar story by now — that as the West was won, it was made consumable as



Home on the range: *The Last Buffalo Hunt's* Western landscape.

iconography and fantasy — but rarely has the laboriousness of this task been brought into such close focus as it is here.

In her previous film, *California Company Town* (2008), Schmitt created a ruminative space by supplementing her landscape surveys with essayistic illuminations of what had been wrought in this or that place. The soundtrack in *The Last Buffalo Hunt* works similarly, situating the annual hunts in shards of history and variations on the Western theme (ranging from popular song to Frederick Jackson Turner's discourses). But Schmitt's foray into this landscape is more precarious for the simple reason that she and Lynch are dependent on Terry and his men. He's a different kind of guide to them than he is to the hunters, to be sure, but similarly indispensable.

When I saw the film at the International Film Festival Rotterdam, one viewer commented on the Western memorabilia glimpsed in Terry's home — that it seemed typical of how American individualism devolves into a

refusal to see beyond one's myths. I suppose he's right, but there's something sad about how little the myth has done for Terry. At the end of his career, his livelihood is far from triumphal. Early in *The Last Buffalo Hunt* we see a century-old photograph of a man standing in front of a mountain of skins, and the present-tense hunts seem entirely predicated on such photo-ops. The narration suggests a common link in entitlement, though this hardly feels like a solution. If the protracted death of a single bison is finally as irreducible as Terry's hard day at the office, they both end up in the animatronic display of history, the Indians long forgotten. **SFBG**

THE 54TH ANNUAL SAN FRANCISCO INTERNATIONAL FILM FESTIVAL runs April 21–May 5. Venues are the Sundance Kabuki, 1881 Post, SF; Castro, 429 Castro, SF; New People, 1746 Post, SF; San Francisco Museum of Modern Art, 151 Third, SF; and Pacific Film Archive, 2575 Bancroft, SF. For tickets (most shows \$13) and complete schedule visit www.sffs.org.

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THU Apr 21 9pm, \$7	SYSTEM AND STATION Gold Medalists The Sprains
FRI Apr 22 9:30pm, \$10 Adv. tix on sale	LOST IN THE TREES (Anti-Records) Sean Rowe
SAT Apr 23 9:30pm, \$12adv/\$15 door Adv. tix on sale	SPECTRUM (Sonic Boom from Spacemen 3) The Spyrals
SUN Apr 24 9pm, \$8	EASTERN CONFERENCE CHAMPS Red Cortez Apopka Darkroom
MON Apr 25 EARLY: 6:30pm, \$5	PORCHLIGHT OPEN DOOR
LATER: 10pm, FREE	PUNK ROCK SIDESHOW w/DJ Tragic & Duchess of Hazard
TUE Apr 26 9pm, \$6	ASH REITER Radiation City Phantom Kicks
WED Apr 27 9pm, \$6	CHEN SANTA MARIA This Invitation Pink Canoes

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Song Dong, *Waste Not*, 2006. Photograph Courtesy of the Tokyo Gallery • B+AP

IN THE GALLERIES, THRU JUN 12

SONG DONG

DAD AND MOM, DON'T WORRY ABOUT US, WE ARE ALL WELL

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IN THE ROOM FOR BIG IDEAS, THRU JUN 12

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CURATED BY ABBY CHEN, ARTISTIC DIRECTOR OF THE CHINESE CULTURE CENTER

Four Chinese and Chinese-American artists examine the reality and occasional sublimity of everyday existence through a variety of sensory experiences.

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FEARLESS: CHINESE INDEPENDENT DOCUMENTARIES

These featured Chinese filmmakers use inexpensive digital equipment to tell stories of human rights abuses, chaos, neglect and state-sanctioned deception.



IN THE YBCA FORUM, SAT, APR 23, 1–4 PM

BAY AREA NOW 6: PART I—IDEAS

RADICAL IDENTITIES: THE CUSTOMIZABLE BODY

Explore the nature of identity with Philip Rosedale, founder of Second Life, in conversation with local writer and founder of RADAR Productions, Michelle Tea and *Original Plumbing: Trans Male Quarterly* photographer, Amos Mac.



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Being Leonard Cohen

New Skin for the Old Ceremony is reimagined with short films

By Kimberly Chun
arts@sfbg.com

SAN FRANCISCO



INTERNATIONAL FILM FESTIVAL

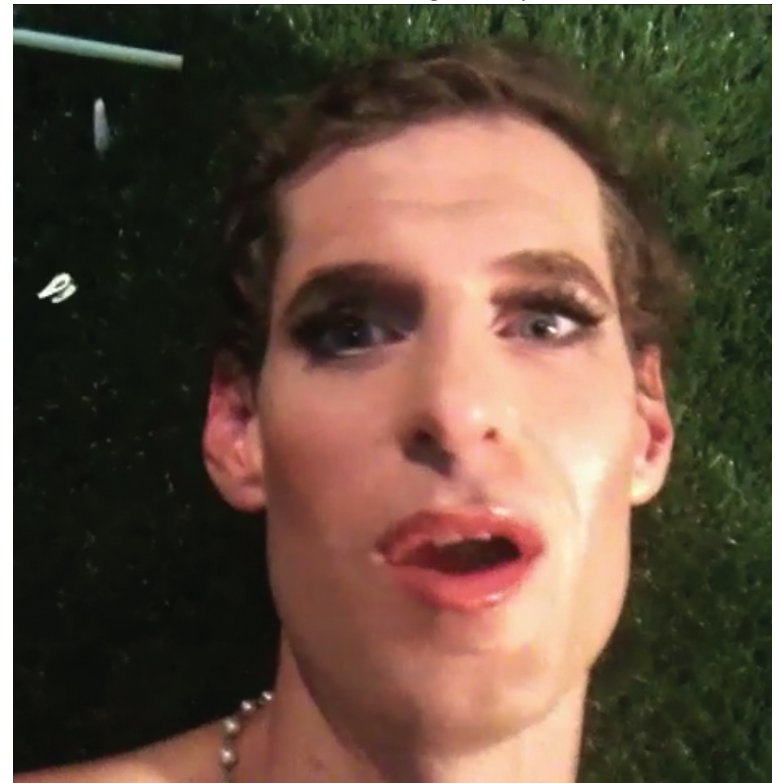
"Is this what you wanted/ To live in a house that is haunted/ By the ghost of you and me?"

Likewise, try as its makers might, the specter of Leonard Cohen looms over the short films by Alex Da Corte, Christian Holstad, and the other artists who try their hand at making 11 new pieces inspired by the 11 tracks comprising *New Skin for the Old Ceremony*, the 1974 long-player that some consider the songwriter's most sublime.

There's no need to breathe life into these tunes, dusted off under the spotlight once more, now that Cohen has been touring his way back to financial solvency. Instead, these shorts — roving from the abstract (Theo Angell's "video-quilted" *Field Commander Cohen*) to the narrative (Grouper videographer-collaborator Weston Curry's barfly-populated *Lover Lover Lover*) — seemingly hope to engage with the songs themselves with at times thought-provoking, at moments banal results. Courageous, considering these still vital-sounding odes to the flesh and the spirit—songs like "Chelsea Hotel No. 2" and "Who by Fire" simultaneously revel in the tangle of carnal sheets, the bruises of the urban battlefield, and the graceful act of transcending the fires of desire.

The artist-filmmakers got their chance to take on this longing via the singer-songwriter's daughter, videographer Lorca Cohen, and Hammer Museum programs coordinator Darin Klein, a onetime regular in the SF art-book arts-zine scene and a close friend of Lorca (who recently had a baby daughter with kindred Canadian folk scion Rufus Wainwright, cousin of Anna McGarrigle's offspring, Sylvan and Lily Lanken, whose whimsical, paper cutout-riddled video for "There Is a War" appears

in *New Skin*). Apparently it's all in the family — with Lorca urging her father's publishing company, Unified Hearts, to allow the entire LP's songs to be used, after initially curating a few shorts.



A still from California-born, New York City-based artist Christian Holstad's *New Skin* contribution.

Co-curator Klein enlisted such artists as Brent Green, Weston Curry, Kelly Sears, and experimental music duo Lucky Dragons. "The amazing thing is that we really got 11 different flavors of filmmaking," he says from L.A. "That was superexciting and watching them come in, one by one, was like getting presents in the mail for a couple weeks."

Shining a light directly on a fresh-faced, 30-ish Cohen is Donald Brittain's and Don Owen's 1965 documentary, *Ladies and Gentlemen ... Mr. Leonard Cohen*, which screens alongside *New Skin*. Short, sharp, sweet — and surprisingly snark-ish — Brittain's voice tussles with Cohen's, taking quick jabs at what the filmmaker sees as inconsistencies from the already acclaimed poet-novelist, only then emerging as a songwriter: "[Cohen]

is fascinated by the violence of the Mediterranean, but has developed a strong dislike for meat," the narrator notes, in one instance, with amusement and an audibly cocked eyebrow.

Weaving in home movies of the poet as a young pup, *Ladies and Gentlemen* trails Cohen closely as he pretends to sleep, write, and bathe in his \$3-a-night hotel room ("A man has invited a group of strangers to observe him cleaning his body," muses Cohen later,

watching the footage on camera in a proto-meta moment. "I find it sinister, and of course, I find it flattering"), tosses the *I Ching* at a house party and takes to the stage, mixing poetry with wryly comic spoken word. The bop horn blasts, Cohen's uncomfortably close resemblance to Dustin Hoffman and the noirishly glamorous B&W camerawork add up to pure beat-era pleasure, as thoughtful and jazzed on life as its subject, as ruminative and passionate as a John Cassavetes clip — and still unaware of the many songs from so many hotel rooms still to come. **SFBG**

NEW SKIN FOR THE OLD CEREMONY

Tues/26, 9 p.m., \$15
Sundance Kabuki
1881 Post, SF
www.sffs.org

A bang and a whimper

A weird future awaits in *End of Animal* and other Kafka-inspired films

By Matt Sussman
arts@sfbg.com

SAN FRANCISCO



INTERNATIONAL FILM FESTIVAL

Science fiction's open secret is that it has never really been about the future.

As William Gibson explained to an interviewer in 2007, echoing earlier genre criticism by writers such as Samuel R. Delany and Joanna Russ, science fiction is, at its heart, "speculative fiction, but you don't really have the future to work with, so you are always working with history and with the present."

Gibson's ecumenical gloss on genre fiction provides a helpful rubric under which to view some of SFIFF's odder ducks. Although each of the following films slot differently genre-wise — apocalyptic road movie, surrealist fantasy, cybernetic thriller — the "what ifs?" posed by their imaginings of alternate presents (and in one case, an alternate past) certainly qualify them as speculative fictions. To what degree their directors are skilled at telling such stories remains open to speculation.

It's hard to tell which way the world ends (or if it is ending at all) in Jo Sung-Hee's dark, head-scratcher of a debut feature, *End of Animal*. The modest production opens inside a taxi, which a young pregnant woman is taking to her mother's place in the country. All hell breaks loose when the driver, for reasons left unexplained, picks up a male hitchhiker who within minutes is spouting end times gibberish and, following his prediction of the blinding freak flash that suddenly cuts off all power in the surrounding area, vanishes into thin air.

Much like K in Franz Kafka's *The Castle*, the now-stranded and cell phone-less woman spends the next hour and a half unsuccessfully trying find a roadside shelter, alternately befriending and fending off increasingly-hostile locals who are just as confused and frightened as she is. Are we watching those left behind duke it out post-Rapture? Or was the hitchhiker an alien?



A pregnant woman struggles through the apparent beginning of the end of the world in Jo Sung-Hee's *End of Animal*.

COURTESY SAN FRANCISCO FILM SOCIETY

And why does he want the woman's baby so badly? Unfortunately, *End of Animal* drops many tantalizing breadcrumbs but offers no trail to follow.

Unlike other contemporary ruminations on the apocalypse, such as Michael Haneke's *Time of the Wolf* (2003) or Kiyoshi Kurosawa's *Charisma* (1999) and *Pulse* (2001), *End of Animal*'s explanatory obstinacy does not enhance the drama or emotional intensity of watching its protagonists endure their trials by fire, but rather, leaves viewers feeling just as lost in the woods.

Alejandro Chomsky offers something more transparent in his serviceable adaptation of fellow countryman and frequent Borges collaborator Adolfo Bioy Casares' 1973 novel *Asleep in the Sun*. Chomsky translates Casare's strange tale of a humble watchmaker who uncovers a sinister plot in which the souls of the mentally afflicted are siphoned into unknowing canines with plenty of visual relish, thanks to an antiseptic color palette and great 1930s-inspired production design. The film mixes bemusement and dead earnestness to its detriment, dialing down the urgency of its protagonist's growing realization that he is the lapdog of an all-controlling bureaucracy from "nightmarish" to merely "unpleasant." Alas, *Asleep in the Sun*'s Kafka-esque (there he is again) pretensions are all

bark and no bite.

Well, thank your SFIFF programmers for including the recently restored version of Rainer Werner Fassbinder's 1973 techno-caper *World on a Wire*. Originally made as a two-part miniseries for German TV, Fassbinder's only foray into science fiction finds the uber-prolific director borrowing a page or two from *Alphaville* (1965) while blowing some air kisses to Stanley Kubrick's monolith *2001: A Space Odyssey* (1968) and out Matrix-ing 1999's *The Matrix* by some 25 years.

When the inventor of a super-computer responsible for generating an artificial world mysteriously disappears, his handsome predecessor must fight against his corporate bosses to find out what happened, in the process stumbling on a far more shattering secret about the nature of reality itself. Sound crazy? Well, it is. But, between the mirrored and Lucite furniture, chiseled Teutonic women in disco finery, chase sequences, and frenetic zooms, it adds up to some of the most enjoyable hours you can spend at the festival. SFBG

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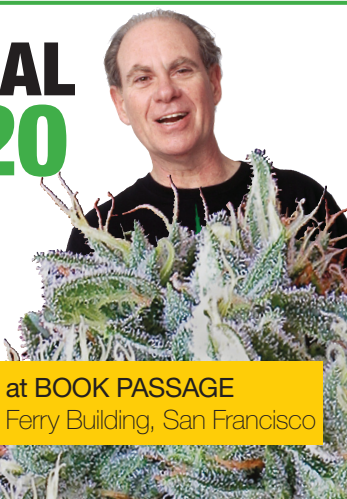
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ARTS + CULTURE



Granite countertops, walk-in closets, and demon neighbors: real estate broker Richard Scarry (Gabriel Diani) attempts to downplay a *Poltergeist*-style hellmouth in *The Selling*.

PHOTO COURTESY OF THE SAN FRANCISCO FILM SOCIETY

House haunters

The Selling takes a high-spirited look at real estate

By Cheryl Eddy
cheryl@sfbg.com

SAN FRANCISCO



INTERNATIONAL FILM FESTIVAL

Remember that episode of *The Brady Bunch* where Carol and Mike decide to sell the house and the kids fake-haunt it to scare off potential buyers? It's the pop culture moment I always think of when I hear about an apartment with suspiciously cheap rent. First reaction: "Wow! Is it haunted?"

In real life, low rent usually means the place is the size of a broom closet or has some other easy-to-discover flaw. But in Emily Lou's *The Selling*, ghostly squatters — plus bleeding walls, exploding toilets, and other unexplained phenomena — are a legit concern for real estate agent Richard Scarry ("like the children's book author"), played by the film's screenwriter, Gabriel Diani.

Richard's trying to sell the troublesome house quickly to pay for his mother's medical bills, so he turns to blogger and spirit-world expert Ginger Sparks (Etta Devine) for help. The previous tenant, a serial killer nicknamed "the Sleep Stalker," could be the root cause — but the supernatural goings-on prove more sinister than Richard and Ginger expect. Mayhem (inspired by haunted-house films past, including

1979's *The Amityville Horror*, 1982's *Poltergeist*, 1980's *The Shining*, 1987's *Evil Dead II*, and 1988's *Beetle Juice*) inevitably ensues.

The Selling is Lou's first feature; it's having its world premiere as part of SFIFF's "Late Show" program. Her background is in theater directing, which is how she met Diani — they both studied at San Francisco State University, and later collaborated on a play at the San Francisco Fringe Festival. Diani was also a part of Totally False People, a comedy troupe instrumental in founding San Francisco Sketch Comedy Festival (TFP O.G.s Janet Varney and Cole Stratton also have roles in *The Selling*).

Though the film was shot in Los Angeles (lowbrow comedy fans may recognize the house — it's the same one used in 2008's *The House Bunny*), Lou, who grew up in Yuba City, lives in Oakland. She was inspired to trade the stage for a film set for tangible reasons.

"I did a lot of theater and I'd spend all this time and energy creating this product I was really proud of — and not only my time and energy, but a lot of other people's too. And at the end of the day, like 50 people would have seen it," she says. "It struck me that I wanted to create something timeless, something we could keep and contain — and hopefully a greater audience could see it. The idea of this moment in time with

theater just passing by didn't seem like enough. I wanted something longer-lasting, something that gave a little bit more to the people who put their heart and souls into it."

After getting a camera and shooting "a couple of terrible short films," Lou contacted Diani, whose writing skills she admired. Ironically, horror isn't her favorite genre. "I am so easily scared," she confesses. "But Gabe and I are both drawn to older, classic horror rather than the new, *Saw*-type horror."

Though it has spooky elements, *The Selling* is more comedy than frightfest. Directing two genres at once required a certain amount of flexibility on Lou's part. "Horror has a lot more to do with the visual components, like the set and makeup — and setting up for the shot, because it's probably going to be enhanced with some after-effects. With comedy, if it's funny, it's funny — let's just capture the funny."

The Selling's cast is largely unknown (unless you're a Sketchfest diehard), but it does feature a cameo by *Rocky Horror Picture Show* (1975) royalty Barry Bostwick, playing a daffy exorcist. "We were fans of his, and we approached his agent. Barry read the script, and he really liked it and wanted to do it," Lou says. "It just kind of went from there, and he worked for less than he normally works for — he's also a fan of classic horror. He was amazing to work with, just a great guy." **SFBG**

THE SELLING

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We who are not as others

Sibling revelry, the Zellner Bros. way

By Dennis Harvey
arts@sfbg.com

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL



By coincidence there were two Bigfoot movies at the Sundance Film Festival this year, and both are also playing this year's SFIFF. One was long and serious: Christopher Munch's *Letters from the Big Man*, a fantasy drama eco-parable in which a Forest Service water analyst scouting remote parklands acquires a very hairy stalker — though he means well. The other was only five minutes and not remotely serious: *Sasquatch Birth Journal 2* (it's unclear whether there was ever a first), which provided hidden-camera proof of the species' existence, caught in a state of universal discomfort.

That was the latest dose of absurdism from Zellner Bros., who weren't strangers to Sundance (they've had other shorts and the 2008 feature *Goliath* premiere there), but remain little-known to all but a small coterie of fans outside their home base of Austin, Texas. That situation will be somewhat rectified with "From A to Zellner," which brings the brothers to SF for a program of short works.

Considering that they've been making films for at least 15 years (and home movies before that), Nathan and David Zellner are something of a mystery pair. Their website bio reveals that "they were born in Greely, Colorado" — and nothing else. (It does, however, provide photographic evidence of them wearing matching, flared-pant crimson jumpsuits somewhere around third grade, and a video where they sing the theme to 1984's *The Neverending Story* with tone-deaf bravado.)

Elsewhere David has said he "typically tackles more of the writing-directing, and Nathan more of the editing and producing.

That said, it all overlaps." They've occasionally acted in friends' movies, including ones by mumblecore biggies Andrew Bujalski and the Duplass brothers, plus 2000's epically great, virtually unknown underground *Road Warrior-Smokey and the Bandit* collision *Radio Free Steve*. That aside, far be it from us to further spoil the enigma by requesting an interview.

At their best, the Zellners are like Beckett meets Upright Citizens Brigade, or something like that. Existential rudderlessness almost invariably slaps already hapless protagonists in the face like a wet trout, amid distressed circumstances of deadpan ridiculousness.

Sometimes the humor is overly juvenile or the joke just doesn't stretch far enough. But their commitment to strange ideas — abetted by considerable flexibility as comic actors inhabiting different characters, accents, mustaches — is more often refreshing, distinctive, and delightful.

Shorts that might show up Sunday, April 24 include *Redemptitude* (2006), a Australian priest-vs.-angry-wheelchair-bound paintballer confrontation that upends sagas of inspirational forgiveness; the next year's *Aftermath on Meadowlark Lane*, a hilariously inappropriate debate (just after a possibly fatal car crash) on the circumcision question; 2004's *The Virile Man*, in which husband and father Gary (David) literally calls from the closet to whisper sexual-identity fears to an astrology hotline. Then there's 2005's *Foxy and the Weight of the World*, in which David's Irish ne'er-do-well Hamish, poisoned by a "vengeful rival," pours out bitterly self-pitying wisdoms to a beloved pet that would clearly rather be anywhere else than clutched in his dying arms.

The Zellners have made three features to date, all relatively obscure but fairly easy to find on Amazon and such. The aforementioned *Goliath* is about a rather pathetic recent divorcee (David) distraught when his beloved



Mariachis (because, why not?) gather their wits post car-crash in a scene from the Zellner Bros.' 10-minute short *Aftermath on Meadowlark Lane* (2007).

COURTESY SAN FRANCISCO FILM SOCIETY

cat vanishes — something he irrationally blames on the way more pathetic local registered sex offender (Nathan). The brothers are excellent but their material just doesn't have the weight to float its darker tonal shifts.

Better sustained is 2001's *Frontier*, based on an alleged surrealist novel (by "Mulnar Typeschat"), in which military personnel from civil war-torn Bubovia (David with Wiley Wiggins) canoe to a remote island where they try to enslave the locals (Nathan) and fit in with the Sasquatch-y creature populace. The entire script is spoken in subtitled "Bubovian," delivered with surprising naturalism.

But the Zellners' best feature might still be their first. *Plastic Utopia* (1997) — dust off your old VCR if you want to see it — is an uneven but sometimes deliriously inspired alternative-universe purgatory as viewed by failed mime James (David), whose whining at unappreciative spectators has him in trouble

with the Mime Union. His utter inability to succeed (a would-be romance with a novice nun being another obvious dead-end) contrasts with the rebel yell of housemate Frank (Nathan), who drinks, drugs, fucks, lies, steals, and even murders sans consequence. Subsidiary characters like Corduroy Boy, Golden White Boy (both highly memorable), Buster Tuffstuff, and Jogger Joe (Wiggins again) add to the surreal hilarity.

Someday the Zellners are going to hit (fairly) big. But for now it's obvious they enjoy hitting small, for their own amusement as well as any outsiders who've peeked into the tent. It's indulgently weekend-camping musky in there, but private-joke-funny, too. **SFBG**

FROM A TO ZELLNER

Sun/24, 9:45 p.m., \$13
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WHAT TO WATCH: SHORT TAKES ON SFIFF, WEEK ONE

THURS/21

Beginners (Mike Mills, U.S., 2010) There is nothing conventional about *Beginners*, a film that starts off with the funeral arrangements for one of its central characters. That man is Hal (Christopher Plummer), who came out to his son Oliver (Ewan McGregor) at the ripe age of 75. Through flashbacks, we see the relationship play out — Oliver's inability to commit tempered by his father's tremendous late-stage passion for life. Hal himself is a rare character: an elderly gay man, secure in his sexuality and, by his own admission, horny. He even has a much younger boyfriend, played by the handsome Goran Visnjic. While the father-son bond is the heart of *Beginners*, we also see the charming development of a relationship between Oliver and French actor Anna (Melanie Laurent). It all comes together beautifully in a film that is bittersweet but ultimately satisfying. *Beginners* deserves praise not only for telling a story too often left untold, but for doing so with grace and a refreshing sense of whimsy. *Thurs/21, 7 p.m., Castro. (Louis Peitzman)*

FRI/22

The Good Life (Eva Mulvad, Denmark, 2010) Portraits of the formerly wealthy are often guilty of peddling secondhand nostalgia for some ancien regime while simultaneously stoking schadenfreude toward the now-deposed (just ask Vanity Fair). Eva Mulvad's melancholy character study of 50-something Annemette Beckmann and her aged mother, Mette, avoids both traps even as her subjects — formerly wealthy Danish expats living on the dole in a cramped apartment in a coastal Portuguese town — offer few inroads for sympathy. Narcissistic and petulant, Annemette blames the loss of her family's wealth on the 1974 nationalization of Portugal's then-Communist government, and claims that her cosseted upbringing has made it hard to find a job ("Work doesn't become me," she gratingly protests at one point). Mette, who is more likeable, is a resigned realist whose sole comfort, aside from the pet dog, seems to be her knowledge

CONTINUES ON PAGE 30 »



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CONT>

that she is not long for this world. Comparisons to *Grey Gardens* (1975) are inevitable here, but the Beckmanns simply aren't as interesting or possessed by as idiosyncratic a *joie de vivre* as the Beales, making *The Good Life* a tough slog. *Fri/22, 3:45 p.m.; April 28, 6:45 p.m.; and May 1, 9:30 p.m., Kabuki. (Matt Sussman)*

Hahaha (Hong Sang-soo, South Korea, 2010) Do you remember a time you behaved badly (not horribly, but bad enough that you felt ashamed) but you didn't really think about it until long after the fact, say, when getting drinks with an old friend? If you can't, then the latest from South Korean director Hong Sang-soo will probably jog your memory. As with many of Hong's films, *Hahaha's* premise is similar to the above scenario: two 30-something buds get together and reminisce about their recent trips to the same seaside town. Shown in episodic flashbacks, we start to realize that the incidents and players in their separate accounts overlap into one story filled with terrible poetry, domineering mothers, stalker-ish behavior, and poorly made choices. Hong's films are primers in how not to treat your fellow human beings (straight dudes are usually the culprits), so take notes. *Fri/22, 9:15 p.m.; Mon/25, 9 p.m.; and Tues/26, 3:30 p.m., Kabuki. (Sussman)*

I'm Glad My Mother is Alive (Claude Miller and Nathan Miller, France, 2009) Codirected with his son Nathan, this latest by veteran French director Claude Miller is an about-face from his acclaimed 2007 period epic *A Secret*. Viscerally up-to-the-moment in content and handheld-camera style, it's a small story that builds toward an enormous punch. Thomas (played by Maxime Renard as a child, then Vincent Rottiers) is a lifelong malcontent whose troubles are rooted in his abandonment at age five by an irresponsible mother (Sophie Cattani). Neither the attentions of well-meaning adoptive parents or the influence of his better-adjusted younger brother can quell Thomas' mix of furious resentment and curiosity toward his *mere*, whom he finally develops a relationship with as a young adult. As usual, Miller doesn't "explain" his characters or let them explain themselves, yet everything feels emotionally true — right up to a narrative destination both that feels both shocking and inevitable. *Fri/22, 6:45 p.m., and Mon/25, 9:30 p.m., Kabuki. (Dennis Harvey)*

Meek's Cutoff (Kelly Reichardt, U.S., 2010) After three broke down road movies (1994's *River of Grass*, 2006's *Old Joy*, 2008's *Wendy and Lucy*), Kelly Reichardt's new frontier story tilts decisively toward socially-minded existentialism. It's 1845 on the choked plains of Oregon, miles from the fertile valley where a wagon train of three families is headed.



MEEK'S CUTOFF

They've hired the rogue guide Meek to show them the way, but he's got them lost and low on water. When the group captures a Cayuse Indian, Solomon proposes they keep him on as a compass; Meek thinks it better to hang him and be done

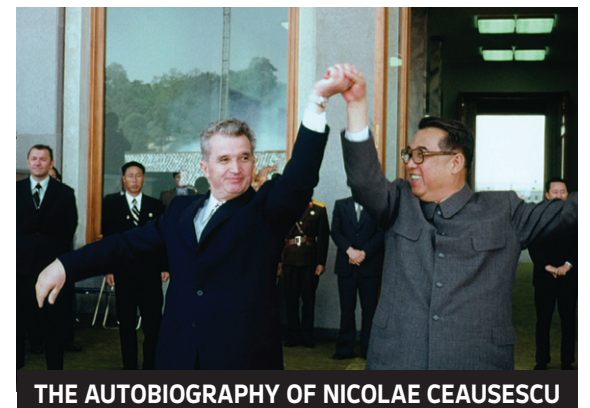
WHAT TO WATCH: SHORT TAKES ON SFIFF, WEEK ONE

with it. The periodic shots of the men deliberating are filmed from a distance — the earshot range of the three women (Michelle Williams, Zoe Kazan, and Shirley Henderson) who set up camp each night. It's through subtle moves like these that *Meek's Cutoff* gives a vivid taste of being subject to fate and, worse still, the likes of Meek. Reichardt winnows away the close-ups, small talk, and music that provided the simple gifts of her earlier work, and the overall effect is suitably austere. *Fri/22, 9 p.m., and Mon/25, 4:30 p.m., Kabuki. (Max Goldberg)*

Stake Land (Jim Mickle, U.S., 2010) Not gonna lie — the reason I wanted to review this one was because of the film still in the SFIFF catalog. Rotten-faced vampire with a stake through its neck? Yes, please! But while Jim Mickle's apocalyptic road movie does offer plenty of gore, it's more introspective than one might expect, following an orphaned teenage boy, Martin (Connor Paolo, Serena's little bro on *Gossip Girl*), and his gruff mentor, Mister (Snake Plissken-ish Nick Damici), on their travels through a ravaged America. As books, films, and comics have taught us, whenever a big chunk of the human race is wiped out (thanks to zombies, vampires, an unknown cataclysm, etc.), the remaining population will either be good (heroic, like Mister and Martin, or helpless, like the stragglers they rescue, including a nun played by Kelly McGillis), or evil — cannibals, rapists, religious nuts, militant survivalists, etc. *Stake Land* doesn't throw many curveballs into its end-times narrative, but it's beautifully shot and doesn't hold back on the brutality. Larry Fessenden (director of 2006's *The Last Winter*) produced and has a brief cameo as a helpful bartender. *Fri/22, 11:30 p.m., and Mon/25, 9:45 p.m., Kabuki. (Cheryl Eddy)*

SAT/23

The Autobiography of Nicolae Ceausescu (Andrei Ujica, Romania, 2010) Andrei Ujica's three-hour documentary uses decades of propagandic footage to let the late Romanian dictator — who was overthrown by popular revolt and executed in 1989 — hang himself with his own grandiose image-making. While the populace suffered



THE AUTOBIOGRAPHY OF NICOLAE CEAUSESCU

(off-screen, you might want to bone up on the facts before seeing this ironical, commentary-free portrait), the "great leader" and his wife Elena were constantly seen holding state dances, playing volleyball, hunting bear, and vacationing hither and yon. (We even see them on the Universal Studios tour.) There's no surprise in seeing them greeted with enormous pageantry in China; but it's a little shocking to see this tyrant welcome Nixon (in the first-ever U.S. presidential visit to a Communist nation), lauded by Jimmy Carter, and hobnobbing with Queen Elizabeth. This grotesque parade of self-glorifying public moments has a happy ending, however. *Sat/23, 12:45 p.m., Kabuki; Sun/24, 5:15 p.m., New People; May 1, 1:30 p.m., PFA. (Harvey)*

Life, Above All (Oliver Schmitz, South Africa/Germany, 2010) It's tough enough to simply grow up, let alone

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care for a parent with AIDS and deal with the suspicions and fears of the no-nothing adults all around you. Rising above easy preaching and hand-wringing didacticism, *Life, Above All* takes as its blueprint the 2004 best-seller by Allan Stratton, *Chandra's Secrets*, and makes compelling work of the story of 12-year-old Chandra (Khomotso Manyaka) and her unfortunate family, unable to get effective help amid the thicket of ignorance regarding AIDS in Africa. After her newborn sister dies, Chandra finds her loyalty torn between her bright-eyed best friend Esther (Keabaka Makanyane), who's rumored to hooking among the truck drivers in their dusty, sun-scorched rural South African hometown, and her mother (Lerato Mvelase), who listens far too closely to her bourgie friend Mrs. Tafa (an OTT Harriet Manamela), for her own good. Cape Town native director Oliver Schmitz sticks close to the action playing across his actors' faces, and he's rewarded, particularly by the graceful Manyaka, in this life-affirmer about little girls forced to shoulder heart-breaking responsibility far too soon. *Sat/23, 4 p.m., and April 28, 6 p.m., Kabuki. (Kimberly Chun)*

The Mill and the Cross (Lech Majewski, Poland/Sweden, 2010) One of the clichés often told about art is that it is supposed to speak to us. Polish director Lech Majewski's gorgeous experiment in bringing Flemish Renaissance painter Peter Bruegel's sprawling 1564 canvas *The Procession to Calvary* to life attempts to do just that. Majeswki both re-stages Bruegel's painting — which draws parallels between its depiction of Christ en route to his crucifixion and the persecution of Flemish citizens by the Spanish inquisition's militia — in stunning *tableaux vivant* that combine blue-

has been used to describe the Chloë Sevigny-starring *All Flowers In Time*, though it contains a scary-faces contest that'd spook even Frank Booth) are also notable. New names for me were Zachary Drucker, whose *Lost Lake* introduces a transsexual, pervert-huntin' vigilante for the ages, and my top pick: Kelly Sears' *Once it started it could not end otherwise*, a deliciously sinister hidden-history lesson imagined via 1970s high-school yearbooks. *Sat/23, 4:45 p.m., and May 1, 9:45 p.m., Kabuki. (Eddy)*

The Troll Hunter (André Ovredal, Norway, 2010) Yes, *The Troll Hunter* riffs off *The Blair Witch Project* (1999) with both whimsy and, um, rabidity. Yes, you may gawk at its humongoid, anatomically correct, three-headed trolls, never to be mistaken for grotesquely cute rubber dolls, Orcs, or garden gnomes again. Yes, you may not believe, but you will find this lampoon of reality TV-style journalism, and an affectionate jab at Norway's favorite mythical creature, very entertaining. Told that a series of strange attacks could be chalked up to marauding bears,

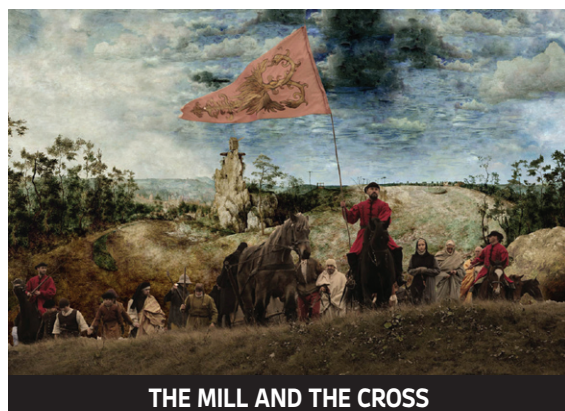


THE TROLL HUNTER

three college students (Glenn Erland Tosterud, Tomas Alf Larsen, and Johanna Morck) strap on their gumshoes and choose instead to pursue a mysterious poacher Hans (Otto Jespersen) who repeatedly rebuffs their interview attempts. Little did the young folk realize that their late-night excursions following the hunter into the woods would lead at least one of them to rue his or her christening day. Ornamenting his yarn with beauty shots of majestic mountains, fjords, and waterfalls, Norwegian director-writer André Ovredal takes the viewer beyond horror-fantasy — handheld camera at the ready — and into a semi-goofy wilderness of dark comedy, populated by rock-eating, fart-blowing trolls and overshadowed by a Scandinavian government cover-up sorta-worthy of *The Girl with the Dragon Tattoo* (2009). *Sat/23, 11:30 p.m., Kabuki; Mon/25, 6:15 p.m., New People. (Chun)*

World on a Wire (Rainer Werner Fassbinder, Germany, 1973) The words "Rainer Werner Fassbinder" and "science fiction film" are enough to get certain film buffs salivating, but the Euro-trashy interior décor is almost reason enough to see this restored print of the New German Cinema master's cyber thriller. Originally a two-part TV miniseries, *World on a Wire* is set in an alternate present (then 1973) in which everything seems to be made of concrete, mirror, Lucite, or orange plastic. When the inventor of a super-computer responsible for generating an artificial world mysteriously disappears, his handsome predecessor must fight against his corporate bosses to find out what really happened, and in the process, stumbles upon a far more shattering secret about the nature of reality itself. Riffing off the understated cool of Godard's *Alphaville* (1965) while beating 1999's *The Matrix* to the punch by some 25

CONTINUES ON PAGE 32 >>



THE MILL AND THE CROSS

screen technology and stage backdrops, and gives back stories to a dozen or so of its 500 figures. Periodically, Bruegel himself (Rutger Hauer) addresses the camera mid-sketch to dolefully explain the allegorical nature of his work, but these pedantic asides speak less forcefully than Majeswki's beautifully lighted vignettes of the small joys and many hardships that comprised everyday life in the 16th century. Beguiling yet wholly absorbing, this portrait of a portrait is like nothing else at the festival. *Sat/23, 12:30 p.m., SFMOMA, and April 27, 9 p.m., Kabuki. (Sussman)*

Mind the Gap Experimental film fans: come for the big names, but don't miss out on the newcomers. Locals Jay Rosenblatt (melancholy found-footage bio *The D Train*), Kerry Laitala (psychedelic 3-D brain-dazzler *Chromatastic*), and Skye Thorstenson (mannequin-horror music video freak out *Tourist Trap*, featuring the acting and singing stylings of the Guardian's Johnny Ray Huston) offer strong entries in an overall excellent program. International bigwigs Peter Tscherkassky (the 25-minute *Coming Attractions*, a layered study of airplanes, Hollywood, and Hollywood airplanes — not for the crash-phobic) and Jonathan Caouette ("Lynchian"



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WHAT TO WATCH: SHORT TAKES ON SFIFF, WEEK ONE

CONT>

years, *World on a Wire* is a stylistically singular entry in Fassbinder's prolific filmography. *Sat/23, 8:45 p.m., Kabuki, and April 30, 2 p.m., PFA. (Sussman)*

SUN/24

A Cat in Paris (Alain Gagnol and Jean-Loup Felicioli, France/Belgium/Netherlands/Switzerland, 2010) Save your pocket poodles, please: Paris, as cities go, is most decidedly feline. From 1917's silent serial *Les Vampires* to its uber-cool 1990s update *Irma Vep*, cat burglars and the Parisian skyline have gone together like café and au lait. Add actual cats and jazz to the mix for good measure (even Disney saw fit to set its jazzy 1970 *Aristocats* in the City of Light). At just over an hour long, the animated *A Cat in Paris* is an enjoyable little amuse-bouche that employs all the standards of the cats-in-Paris meme: Billie Holiday warbling on the soundtrack, a dashing heroic antihero who scales the rooftops as if he studied *parkour* under Spider-Man, and



A CAT IN PARIS

the titular untamable black cat who serves as his partner in crime. Complete with a climatic Hitchcockian set piece on the rooftops of Notre Dame Cathedral, *A Cat in Paris* has a refreshingly angular and graphic, almost cubist, feel. Directors Alain Gagnol and Jean-Loup Felicioli's work certainly doesn't rank among that of countryman Sylvain Chomet (2010's *The Illusionist*), but this family film is worth checking out if kitties up to no good in Purr-ree simply make you want to le squee. *Sun/24, 12:30 p.m., Kabuki, and May 1, 12:30 p.m., New People. (Michelle Devereaux)*

MON/25

Cave of Forgotten Dreams (Werner Herzog, U.S., 2010) The latest documentary from Werner Herzog once again goes where no filmmaker — or many human beings, for that matter — has gone before: the Chauvet-Pont-d'Arc Cave, a heavily-guarded cavern in Southern France containing the oldest prehistoric artwork on record. Access is highly restricted, but Herzog's 3D study is surely the next best thing to an in-person visit. The eerie beauty of the works leads to a typically Herzog-ian quest to learn more about the primitive culture that produced the paintings; as usual, Herzog's experts have their own quirks (like a circus performer-turned-scientist), and the director's own wry narration is peppered with random pop culture references and existential ponderings. It's all interwoven with footage of crude yet beautiful renderings of horses and rhinos, calcified cave-bear skulls, and other time-capsule peeks at life tens of thousands of years ago. The end result is awe-inspiring. *Mon/25, 7 p.m., and Tues/26, 9:30 p.m., Kabuki. (Eddy)*

TUES/26

Nostalgia for the Light (Patricio Guzmán, France/Chile/Germany, 2010) Chile's Atacama Desert, the setting for Patricio Guzmán's lyrically haunting and meditative docu-



NOSTALGIA FOR THE LIGHT

mentary, is supposedly the driest place on earth. As a result, it's also the most ideal place to study the stars. Here, in this most Mars-like of earthly landscapes, astronomers look to the heavens in an attempt to decode the origins of the universe. Guzmán superimposes images from the world's most powerful telescopes — effluent, gaseous nebulae, clusters of constellations rendered in 3-D brilliance — over the night sky of Atacama for an even more otherworldly effect, but it's the film's terrestrial preoccupations that resonate most. For decades, a small, ever dwindling group of women have scoured the cracked clay of Atacama searching for loved ones who disappeared early in Augusto Pinochet's regime. They take their tiny, toy-like spades and sift through the dirt, finding a partial jawbone here, an entire mummified corpse there. Guzmán's attempt through voice-over to make these "architects of memory," both astronomers and excavators alike, a metaphor for Chile's reluctance to deal with its past atrocities is only marginally successful. Here, it's the images that do all the talking — if "memory has a gravitational force," their emotional weight is as inescapable as a black hole. *Tues/26, 6:30 p.m., Kabuki, and April 28, 6:15 p.m., PFA. (Devereaux)*

The Sleeping Beauty (Catherine Breillat, France, 2010) Fairytales are endemically Freudian; perhaps it has something to do with their use of subconscious fantasy to mourn — and breathlessly anticipate — the looming loss of childhood. French provocateuse Catherine Breillat's feminist reimagining of *The Sleeping Beauty* carries her hyper-sexualized signature, but now she also has free reign to throw in bizarre and beastly metaphors for feminine and masculine desire in the form of boil-covered, dungeon-dwelling ogres, albino teenage princes, and icy-beautiful snow queens. The story follows Anastasia, a poor little aristocrat, who longs to be a boy (she calls herself "Sir Vladimir"). When her hand is pricked with a yew spindle (more of a phallic impalement, really), Anastasia falls into a 100-year adventurous slumber, eventually awakening as a sexually ripe 16-year-old. It all plays like an anchorless, Brothers Grimm version of Sally Potter's 1992 *Orlando*. And while it's definitely not for the kiddies, it's hard to believe that many adults would find its overt symbolism and plodding narrative any more than a sporadically entertaining exercise in preciousness. Your own dreams will undoubtedly be more interesting — perhaps you can catch a few zzz's in a theater screening this movie. *Tues/26, 6:15 p.m., and April 27, 6:30 p.m., Kabuki. (Devereaux)*

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Laughing and screaming

Amara Tabor-Smith brings *Our Daily Bread* to CounterPULSE

By Rita Felciano
arts@sfbg.com

DANCE Is it desirable to invest time and money in an elaborate dance theater piece about a noncontroversial subject? Are we supposed to walk away from an artistic experience having learned something about ourselves that we didn't know before? Is it worthwhile to make work about a common or familiar topic? Those are some of the questions that percolated through my mind watching Amara Tabor-Smith's rich *Our Daily Bread*, which runs at CounterPULSE through April 24.

The answers, of course, are yes, yes, and yes. Tabor-Smith and her exceptional collaborators, primarily her fellow dancers Stephanie Bastos, Adriel Eddo, Eyle Moore, Aimee Suzara, and Alicia Walters, took on the complex yet basic topic of food — how we choose, prepare, and consume what we put into our mouths — and kneaded it into shapes that proved both muscular and smooth. Lauren Elder's set, created with humble cooking implements, transformed CounterPULSE into something akin to a home, even including a small arbor with hanging pots of herbs. Ajayi Lumumba Jackson and Guy de Chalus contributed the music.

With the audience being prepped by the smell of cooking wafting through the theater and performers interacting with people as they entered, the experience felt more like visiting somebody's house instead of a theater. And sure enough, we were offered palate-cleansing ginger, pieces of cake that we fed to a partner, and tiny portions of collard and black-eyed peas. If these gestures proved nothing else, they showed that the way to the heart goes through the stomach. *Bread* became a love feast.

But Tabor-Smith is too much of an artist to be satisfied with all of us walking out newly determined to become more responsible in our relationship to food. That would have been easy. She did more than that. *Bread* is a theatrically cogent, emotionally rich piece of dance theater that made us laugh at ourselves

and want to scream at the end. The lens she offered is that of African American women as a feisty, independent, cantankerous, and embracing group of human beings. Seeing her dancers teasing and competing in the kitchen — wearing kerchiefs and stirring the pots — and the next moment as fierce warriors with masked faces and shaking fists, raining terror on anybody standing in their way, was transformational. At one point, the women stood huddled in fear back-to-back, reduced to a tiny space, but not giving an inch.



Amara Tabor-Smith's *Our Daily Bread* transformed CounterPULSE into something akin to a home, with moments of love and fury. | PHOTO BY ANA TERESA FERNANDEZ

In addition to the dancers, two ancillary figures observed and participated in the work's trajectory. Elizabeth Summers, an older woman, was the storyteller, the Griot who wandered in and out of the action. A white-clad Pippa Fleming, silently watching from her rocking chair or with her face pressed against the "kitchen" window, acted as an Orisha of death, but perhaps, when sanctifying the dancers at the end, also of hope.

Bread's central metaphor of the gumbo — that wondrous stew that would taste so much better without that vile spice called filé — was turned inside out. Women on stage and on video quarreled about the ingredients and you saw it being made. We got to peek into CounterPULSE's tiny kitchen. But the traditional dish also became a way of honoring the women who made it over the years, and what it

represents within individual families. And perhaps even more poignantly, it stood for the tension and love between generations, for a time when eating together created a bond between people like no other. Too bad they couldn't serve some of it. Without filé please.

In the second half *Bread* became much darker as it focused more tightly on the exploitative farming practices that prevent communities with little economic power from accessing wholesome food and allow middle-class Americans to spend

less of their food budget. An old news clip described "hard-working" braceros working in the fields. The reporter was so condescending in the way he described the "efficiency" of these farming practices, you wanted to scream. The choreographic response paid tribute to the workers' physical gestures.

In the beginning, *Bread* meandered. Its ending — a memorial service honoring a Latino teenager who died of heat exhaustion because of no access to water — came at you with the force of a divine revenge. Imagine a wake in which weeping turns into screaming whose fury quite possibly might awaken the dead. **SFBG**

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Scenes from a farm: Though portions of Hayes Valley Farm (left, center) will remain agricultural for now, half the property (right) will be turned to condos in 2012. | GUARDIAN PHOTOS BY BEN HOPFER

Green today, gone tomorrow

Hayes Valley Farm faces the reality of interim use

By Hannah Tepper
culture@sfbg.com

URBAN FARMING Green thumbs may soon be mourning the partial removal of Hayes Valley Farm. The urban agriculture education project is facing

the prospect of condos being built on one of its two sections of city-issued property by Bay Area development company Build Inc., as early as February 2012. The company has been slated to build on the property since before the farm project began in January 2010, but was delayed by the recession of 2008 and its wet-blanket effects on new construction projects.

Today the farm sits on 2.2 shady acres near the heart of the Hayes Valley neighborhood. Visit on a typical day and you'll find volunteers planting fava beans, school-age kids wandering through crops and trees on a school tour, perhaps a instructor teaching a beekeeping class, and on Sundays, a group of volunteers distributing free produce to anyone who stops by. All the while, plant and animal life buzz amid the fertile urban enclave.

But while volunteers have put hundreds of hours into making the farm what it is today — even going so far as to purify the car exhaust-infused soils to make the land arable — this green space was never intended for long-term use. Hayes Valley Farm is among a handful of ventures around the city — another one is interdisciplinary collective Rebar's Showplace Triangle, a street

at the base of Potrero Hill that has been turned into a pedestrian zone with repurposed benches and planter beds as part of the group's Pavement to Parks project — that are aimed at making interim public space out of underutilized properties.

The current story of the land that the farm occupies starts with the 1989 Loma Prieta earthquake. The quake's damage to the Central Freeway resulted in the city acquiring major parcels of land where the thoroughfare once stood. Since then, the city has relied on sales of those properties — which it designated as Parcels A to V — to build Octavia Boulevard and redevelop the Hayes Valley-Market Street neighborhood. Half the land was to be made into affordable housing.

But at one point, the neighborhood noticed that some of the parcels awaiting sale were attracting crime, graffiti, dumping, and otherwise unsavory activities. The Hayes Valley Neighborhood Association teamed up with the Mayor's Office of Economic and Workforce Development to go looking for potential projects that could put these spaces to constructive use during the time that they await development.

"We went out and actually sought a user for this. We got in contact with Jay Rosenberg and Chris Burley, who were interested in doing the farm, and we brought them here and asked them if this was doable," says Rich Hillis of the Office of Economic and Workforce Development. "We were 100 percent clear that it was going to be for interim use only, and they embraced

that." Hillis and colleague Ken Rich ensured that Hayes Valley Farm received a \$50,000 grant from the Mayor's Office to get started on the work of clearing the property and setting up community programming on the land.

While it's clear that the farm project was meant from the get-go to be an interim use for Parcels O and P, some members of the community are upset to see Parcel P turned over so soon to Build Inc. "As a citizen, I have the freedom of being able to ask what's better for the community, this farm or more developments?" says Morgan Fitzgibbons, head of the neighborhood sustainability group the Wigg Party and farm volunteer. "The farm is an anchor of a burgeoning sustainability movement, and after seeing all the good it can do, are we still going to go in there and build? I think the issue is bigger than one city block."

But Booka Alon, who is part of the 10 core farm volunteers who manage and run the farm, says they will not be putting up a fight. "We are very grateful to the Mayor's Office and we're ready to leave when asked. That's part of our agreement."

Alon says that the farm gives a sense of hopefulness and accomplishment to many young volunteers who are otherwise underemployed during the economic downturn, but turning Hayes Valley Farm into a long-term career commitment is not something many volunteers are itching to take on. "Planting and farming are hopeful acts, but not very lucrative in an urban setting."

Many community members

who championed the farm in the first place hope that the transition of Parcel P to Build Inc. will go smoothly so that other interim-use projects will be supported in the future. "We love the farm," says Hayes Valley Neighborhood Association member Jim Warshell. "What they've done has been spectacular and wonderful, but that doesn't mean that you don't honor your commitment. The way we respond to Parcel P will affect how people trust us with future deals." And while the farm's popularity among city residents can't be denied, some look forward to the fruition of the city's promise that the area will be converted into homes that residents can afford.

But the sun hasn't set on the work of Hayes Valley Farm. The group is collaborating with the city on finding another location to continue planting and teaching. And the future of Parcel O appears to be some shade of green. For now, there are no imminent development plans for the space and, unlike Parcel P, Parcel O is under the auspices of the city's Redevelopment Agency, not a private company.

Alon says that some of the plant beds and flowers on Parcel O might someday be incorporated into the mixed-income housing developments that will eventually stand around — and possibly on — it. As for the permaculture soil that the farm hands have diligently created, she hopes it can be recycled along with the knowledge that was shared through the project. "Maybe we'll give the soil to neighbors when it's over. They can use it in their own gardens." **SFBG**

For more information on how to support the farm, visit www.hayesvalleyfarm.com.

Wicked, man

Twenty years of Full Moon madness with the Wicked party crew

By Marke B.
marke@sfbg.com

RAVE CULTURE Here's a classic San Francisco rave story for you. First the official legend: "In the spring of 1991, a small, brave crew of acid house seekers set sail from southeast England in search of adventure. San Francisco was the destination. They made their mark under the Golden Gate Bridge at Baker Beach with the first in a six-year run of wild and lawless Full Moon parties." And now the party reality: the crew set up during heavy fog after touching down from Britain — and at least two of Wicked's four members, Garth and Jenö, *had absolutely no freaking clue* that they were beneath the Golden Gate Bridge.

"We Brits were virgins to that beach," Garth told me. "We were all enjoying a psychedelic dance when the sun started to come up, and the fog peeled back to reveal the bridge above our heads, lit up like a spaceship! We were hooked from that moment on. The decks were set up on a blanket on the sand. No table. Walkman speakers made makeshift monitors. One well-prepared gay friend improvised a cardboard dancefloor for himself and went about his voguing like he was back at the Endup or Paradise Garage."

The Wicked Brit saucer, launched from the illustrious Tonka Sound System renegade rave base, touched down on our shores at a moment when the Bay Area psychedelic sound and spirit was flagging. The West Coast underground party scene was being commercialized into the kind of slick, infantile, overproduced spectacles that unfortunately came to define rave in many '90s people's minds. And the music was veering from true basement soul to Big Bird carnival woo-woo — not that there was anything too awful about that, at the time it was fresh. But a pagan squadron of prog-rocky, deep acid house and baggy beats lovers setting up on a beach was a blast of

fresh air.

Update on the Wicked crew: Almost all have benefited from our wonderful current dance music moment that values historical broad-mindedness over genre lockstep. (Really, the era-roving Wicked DJs have never sounded better than right now). Garth now lives in Los Angeles and has been releasing a steady stream of re-edits and remixes on his two labels, and through his King & Hound project with beloved local disco archivist James Glass. Former punk protestor and anarchist bookstore haunter Jenö plays live acid house every first Saturday at 222 Hyde, broadcasts the weekly "Noise from the Void" radio show (Tuesdays at 9 p.m. at www.90hz.org), and is codirecting a documentary on the social implications of San Francisco's early rave scene, due out this summer. Thomas is in New York City as one-half of the awesome Rub N Tug production team and owns Whatever We Want Records. And Markie? The dude is and always will be Markie, party legend.

On the eve of the full moon Wicked: 20 Years of Disco Glory reunion party (the name is a cheeky play on one of Garth's already cheeky dance floor hits), I talked to Garth, Jenö, and Thomas over e-mail.

SFBG *It seems like a boatload of Brits emigrated here in the '90s and had a huge impact on the party scene — in fact, they're still coming. Is there something special about San Francisco that draws you guys?*

Garth I think a lot of Brits followed us here after they heard what was going on in the Bay Area, the freedom. The U.K. party scene was outlawed by Thatcher's conservative government when it passed the criminal justice bill, which made it illegal for groups of more than 10 people to congregate while listening to repetitive beats. So there was a kind of party exodus: trance heads went to India (specifically Goa), other Brits went to Thailand, Australia, and Spain in search of a more fun life. San Francisco is particularly appealing to Brits because the climate suits us. It's never too



Wicked waves (clockwise from top left): First light at a Bonny Doon Full Moon, a morning-after raver sunbathes, Jenö spins through the sand, and Markie appropriates an office desk for the party.

CLIFFVIEW PHOTO BY JASON DUTCHER. ALL OTHERS BY GINA PAOLI.

hot or too cold, and there's a good dose of fog. It's very liberal, the architecture is Victorian, it's by the ocean with hills and those trams — plus great food and a strong, self-sustaining music scene.

Thomas It's poetic, cosmopolitan, and charming without being European: we like that.

SFBG *You definitely did bring a pagan spirit with you — not just with the full moon and witchy Wicked angles, but also in the sense of reinfusing the local music scene with a particularly enchanting Northern California-British psychedelic rock sensibility. Is that spirit still alive? After seeing how the West Coast techno scene has progressed in the past 20 years, do you have any thoughts or gripes?*

Garth Life's too short for gripes. And I don't consider it a "West Coast techno scene," really. It's all just music. We've always played the best in disco, acid house, psych rock, and all points in between. It's the tempo that keeps things moving, and move it always will.

Jenö I wouldn't consider Wicked as even being a part of the techno scene. Our music was a lot broader than that, dominated more by psychedelic house and soulful disco grooves. But we definitely influenced the West Coast music scene, and that influence can still felt today in the style and sounds of the current crop of local DJ crews,

from the Sunset parties to the hipster clubs currently delving into obscure house and disco-driven sounds.

Thomas I'll tell you this: I live in New York, and there's too much disco.

SFBG *Any good stories from the early days of Burning Man?*

Garth We were the first and only sound system there in 1995, and of the 5,000 or so people out on the playa, we had a few thousand of them all grooving out under the open skies: no marquees, no lightshow, just a kick ass 15K Turbosound system, right out of the box. During the height of my five-hour set on Saturday night, one naked freak (they never seem to be clothed) ran up and flipped the tables on top of me. There was thunder and lightning and a mad electrical hum until we got the gear up and running again. The crowd went apeshit — it's still the highlight of my DJ career!

Jenö I didn't make it the Wicked BM camps back then. But I did attend the last-ever Stonehenge Free Festival in the U.K. during summer solstice in 1984, which was the epiphany that drove me to want to create my own anarchic and free-spirited musical gatherings. Very similar to BM in style and substance — art and music-driven with countercultural ideals, but without the dust and ridiculously

expensive admission of Black Rock City.

Thomas I didn't go because I didn't think I'd get served a proper cocktail. A foolish mistake on many levels.

SFBG *Top five quintessential Wicked records?*

Wicked DJ Garth & Eti, "20 Minutes of Disco Glory" — all the boys did excellent remixes of this seminal West Coast classic.

!!!, "Hello Is This Thing On? (Rub N Tug Remix)" — this incredible remix really sums up the Wicked sound, and they recorded it on a full moon!

Colm III, "High as a Mountain" — the title of this 1988 release says it all. Jenö brought it with him from England and played it at the first SF Full Moon party.

Marshall Jefferson, "Open Your Eyes" — deep vibes from the master of early Chicago house. More than just good music, it's a spiritual journey.

The Man Collective, "No Hassle From the Man" — anthem. It's rock and rave and soul and psych and passion. That's maybe what we're all about. **SFBG**

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Speak easy of the theme bar

The Wilson's snob-lite cocktail wins over a new convert

By Virginia Miller
virginia@sfbg.com

THE DRINKING LIFE Born as it was into a speakeasy family, Bourbon & Branch's newest younger sibling is characteristically confusing to locate.

Trek to the same scruffy block of Jones Street that B&B calls home, find the barred window labeled "Wilson and Wilson Private Detective Agency." (Hint: it's next to a wooden door sporting a peep hole.) Do not enter here. Potential tipplers must detour through Bourbon & Branch to be granted audience to The Wilson.

From here, any avid libation fan will know the drill. Yes, this bar is reservation-only. Yes, the host will whisk you through a secret back door after you reveal the password gleaned from your reservation. What's different about The Wilson compared with its speakeasy kin-folk, you ask?

Compared with B&B, the new bar is even quieter, more mellow — despite being consistently busy — and not as dim due to that large, covered window you see from the sidewalk. And even as The Wilson's black and white Prohibition-era decor are in keeping with its neighbor's design scheme, its logo and retro office conceit give it a decidedly noir bent. The spirit of local legend Sam Spade resides here.

Early buzz was all about the \$30, three-course cocktail menu, which includes an aperitif, main, and digestif of choice. That's a lot of cocktail drinking. Ordering the three-course menu would make for a unique date night, particularly if the liquor isn't enough to severely handicap your conversational abilities. Of course, you can always order à la carte from the inventive, well-crafted menu for \$12 a drink.

In the month that the bar has been open, I have yet to be disappointed by a drink, although one stood out above the rest. I shock even myself by saying this winner was the sole vodka cocktail I ventured to order: the Charlie Chan, made from black tea-infused Karlsson's (as good as vodka can



Hideabar: Consult The Wilson if your love of speakeasy theme bars has gone mysteriously missing.

GUARDIAN PHOTO BY VIRGINIA MILLER

get), heightened by ginger syrup, lemon juice, black pepper and clove tinctures, and coconut marmalade. Yes, coconut marmalade. The last three ingredients are made in-house, making this an atypical cocktail. What delights me about Charlie, besides his peppery-sweet layers, is that I've never had a drink like him — which believe me, doesn't happen very often.

The Wilson's Phantom is subtle compared to the bold punch of Charlie, but its layers reveal themselves as you sip: clove-infused cognac melding with Glenrothes Alba Reserve, the gentle bitter of Cocchi, plus lemon, cacao, and vanilla syrups, and orange bitters.

A tall, crushed iced Black Mask aperitif is deceptively light, made with Lillet Blanc, grapefruit juice, lime, ginger beer, vanilla angostura bitters, and a Ron Zacapa rum float. Watch out: this generously-portioned drink sneaks up on you. The Pinkerton is a digestif with a smoky bang, but not from scotch (the base spirit is Knob Creek), but from a house tobacco-bourbon tincture. Coffee syrup

enriches the drink, and cranberry-infused Angostura orange bitters round it out.

Unlike at Bourbon & Branch, where bartenders are constantly slammed concocting labor-intensive cocktails for double rooms of guests, at The Wilson you get face time with the person making your drinks. Ask questions. The staff sincerely wants to tell you about housemade ingredients and to explain the menu, sharing recipe details as they make your drink. Each time I visited, my bartender was attitude-free, friendly, and eager to talk drink.

Though many claim to be weary of themed speakeasies, I can't help but fall in love with a place this relaxed and transporting — and one that serves impeccable cocktails from friendly bartenders at that. I've found The Wilson to be all of the above, and I won't be losing directions to its whereabouts anytime soon. **SFBG**

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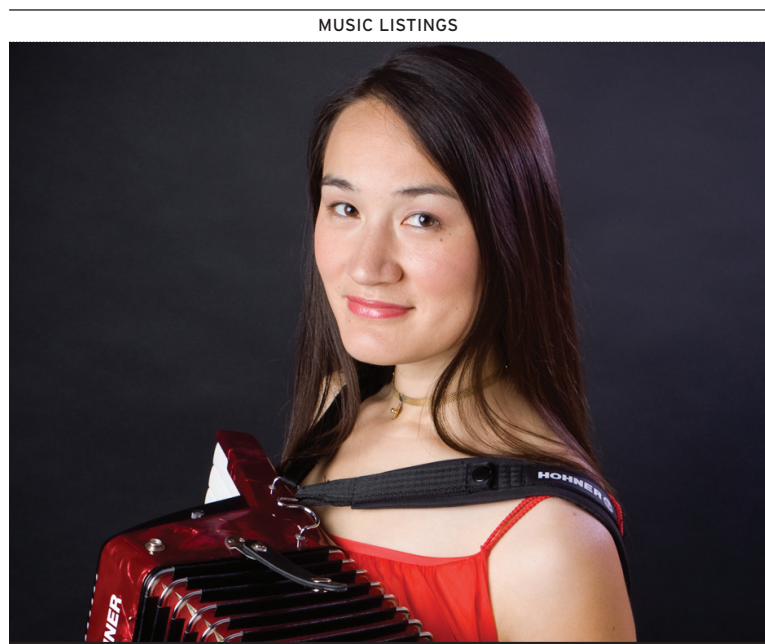
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French chanteuse Jessica Fichot performs at the Red Poppy Art House Thurs/21. | PHOTO BY ANDYSHENG

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more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
Third Wednesdays Underground SF. 10pm-2am, \$3. With Ms. Jackson, DJ Loryn, and Becky Knox spinning electro, tech, house, and breaks.

WEDNESDAY 20

ROCK/BLUES/HIP-HOP

Bridge, Big Light, Real Nasty Slim's. 8pm, \$13.
Cypress Hill Warfield. 8pm, \$45.
Dengue Fever, Maus Haus, DJ Felina Fillmore. 8pm, \$22.50.
Fucking Buckaroos, Clepto, Mano Cherga Band El Rio. 9pm, \$5.
Grand Lodge 50 Mason Social House, 50 Mason, SF; www.50masonsocietyhouse.com. 9pm, free.
Gregory Alan Isakov, Fairchildren Café Du Nord. 8:30pm, \$14.
Janet Jackson Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 8pm, \$49.50-149.50.
Limousines, K.Flav, Young Digerati, Shitty DJ Independent. 8pm, \$15.
Angie Mattson, Beth Waters Hotel Utah. 8pm, \$8.
Movits!, Planet Booty, Coppe with Deghoul Bottom of the Hill. 9pm, \$12.
Radiators Great American Music Hall. 9pm, \$30.
Thralls, Night Surgeon, Bad Bibles Hemlock Tavern. 9pm, \$6.

FOLK/WORLD/COUNTRY

Artofficial, Hot Pocket, Seneca, DJ A-Train Elbo Room. 9pm, \$8.
"Jah Summit Live" Blue Macaw, 2565 Mission, SF; www.jahsummit.eventbrite.com. 9pm, \$7.

JAZZ/NEW MUSIC

Lynda Carter Rrazz Room. 8pm, \$45-55.
Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Larry Jazz Band Showroom, 1000 Van Ness, SF; www.theshowroomsf.com. 7pm, \$10.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Michael Parsons Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.booty-callwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and

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THURSDAY 21

ROCK/BLUES/HIP-HOP

Nicholas Burke, Infantree, Hugo, Damato Hotel Utah. 8pm, \$8.
Crackerjack Highway 50 Mason Social House, 50 Mason, SF; www.50masonsocietyhouse.com. 9pm, free.
Hardships, Mammatus Knockout. 9:30pm.
Marchfourth Marching Band Independent. 8pm, \$18.
Mimosa, Paper Diamond Dillmore. 8pm, \$22.50.
Off!, Culture Kids, Ecoli Eagle Tavern. 9pm.
Valerie Orth, Stringer Belle, Audiafauna Café Du Nord. 9pm, \$10.
Ty Segall, Royal Baths, TRMRS, Nick Waterhouse and the Tarots Bottom of the Hill. 8:30pm, \$8.
Sparrows Gate, SentiMentals, Toshio Hirano Amnesia. 9pm, \$7.
Subhumans, M.D.C., Vacuum Thee Parkside. 8:30pm, \$12.
System and Station, Gold Medalists, Sprains Hemlock Tavern. 9pm, \$7.
Young the Giant, Man in Space, Strange Birds Slim's. 9pm, \$14.
Zeds Dead Regency Ballroom. 8pm, \$20.

JAZZ/NEW MUSIC

Lynda Carter Rrazz Room. 8pm, \$45-55.
Collective Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Dime Store Dandy Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
Organsm featuring Jim Gunderson and "Tender" Tim Shea Bollyhood Café. 6:30-9pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Country Casanovas Atlas Café. 8-10pm, free.

Jessica Fichot Red Poppy Art House. 7pm, \$12-15.
“Twang! Honky Tonk” Fiddler’s Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.
Base Vessel. 10pm, \$10. With Three and Greg Eversoul.
Caribbean Connection Little Boobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Culture Corner Koko Cocktails, 1060 Geary,

SF; www.kokococktails.com. 10pm, free. Roots reggae, dub, rocksteady, and classic dancehall with DJ Tomas, Yusuke, Vinnie Esparza, and Basshaka and ILWF.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
80s Night Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin’ with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests. This week, celebrate Robert Smith’s birthday with a Cure-themed night.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Jivin’ Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Mestiza Bollywood Café, 3376 19th St, SF;

(415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Monsoon Season El Rio. 9pm, free. World beats with DJ ExEss.
Nightvision Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, \$10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

FRIDAY 22

ROCK/BLUES/HIP-HOP

Amon Amarth Regency Ballroom. 9pm, \$25.
Lynda Carter Rrazz Room. 8pm, \$45-55.
Diego’s Umbrella, Vagabond Opera, Mark Growden Independent. 9pm, \$15.
Disastroid, Here, Fondue El Rio. 9pm, \$8.
Endoxi, Bob Hill Band Union Room (above Biscuits and Blues). 8:30pm, \$10.
Glen Fajardo and Eddie Cohn 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.
Lost in the Trees, Sean Rowe Hemlock Tavern. 9:30pm, \$10.
Mustache Harbor Café Du Nord. 9:30pm, \$15.
Randy Newman Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 8pm, \$25-45.

Radio Moscow, Hot Lunch Thee Parkside. 9pm, \$10.

“Sugar Rush: A Fundraiser Concert for the American Diabetes Association” Rasselas Jazz. 9pm, \$10-20. With Jay Trainer Band, Ziva, Peggle Theory, For the Broken, and more.
Kurt Vile and the Violators, RTX, Carletta Sue Kay Bottom of the Hill. 10pm, \$14.
“Yard Concert Fundraiser 2011” Dolores Park Café, 501 Dolores, SF; www.doloresparkcafe.com. 7pm, \$20. With Audrey Howard, Laura Zucker, True Margit, Shelley Doty, Groovy Judy, and Sistas in the Pit.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Les Carnegie and the Jazz Vanguards Condor, 300 Columbus, SF; www.condorsf.com. 3pm.

CONTINUES ON PAGE 40 »

BOTTOM OF THE HILL
 info line: (415) 621-4455

MOVITS! PLANET BOOTY WED. 4/20
 8:30PM DOORS \$12 oge: ALL
 Mango+SweetRice

TY SEGALL ROYAL BATHS TRMRS NICK WATERHOUSE & THE TAROTS THU. 4/21
 8PM DOORS \$8 oge: ALL

LAST HAPPY HOUR! DJ SPINS-FOR-BEERS FRI. 4/22
 2PM-7PM aka DJ TED E BEARSKI

KURT VILE AND THE VIOLATORS FRI. 4/22
 8:30PM DOORS \$12-14 oge: ALL

CARLETTA SUE KAY DJ BRITT GOVEA

TWO GALLANTS RUMSPRINGA THE BAD BACKS SAT. 4/23
 8:30PM DOORS \$15 oge: ALL

TWO GALLANTS KACEY JOHANSING PANCHE-SAN SUN. 4/24
 8:30PM DOORS \$15 oge: ALL

CIVIL WAR RUST THE CUT DOWNS THE SHEENS TUE. 4/26
 8:30PM DOORS \$8 oge: 21+

THE HEAD AND THE HEART THE DEVIL WHALE WED. 4/27

SEKTA CORE LA PLEBE THU. 4/28

MIKE WATT FRI. 4/29
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JESSICA LEA MAYFIELD SAT. 4/30
 NATHANIEL KATELIFF • ECHO TWIN

THE BUILDERS AND THE BUTCHERS SUN. 5/1
 DAMON SUOMI & THE MINOR PROPHETS
 TV MIKE & THE SCARECROWS

BATTLES TUE. 5/3

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 advance tickets: bottomofthehill.com/tickets.html

WEDNESDAY 04/20
 8PM • \$8 ADV & DOOR
 • Angie Mattson
 • Lee Gallagher
 • Beth Waters

THURSDAY 04/21
 8PM • \$8 ADV & DOOR
 • Nicholas Burke
 • Infantree
 • Hugo
 • Damato

FRIDAY 04/22
 9PM • \$8 ADV & DOOR
 • The Neurovoltaic Orchestra (NVO)
 • Interstellar Grains
 • Actual Rafiq

SATURDAY 04/23
 8PM • \$8 ADV & DOOR
 • Joe Firstman
 • Brian Wright
 • Mikey Pauker and The Joy Machine
 • Julia Price

SUNDAY 04/24
 8PM • \$7 ADV & DOOR
 • Jim Fairchild (Grandaddy, Modest Mouse)
 • Virgil Shaw
 • Willy Tea Taylor

MONDAY 04/25
 7:30PM • \$FREE
 Bay Guardian Readers Poll Best Open Mic
 • Open mic with JJ Schultz

TUESDAY 04/26
 9PM • \$6 ADV & DOOR
 • Riot Earp
 • The AIMS
 • The Height

WEDNESDAY 04/27
 8PM • \$7 ADV & DOOR
 • Bryan McPherson
 • Jason White (Green Day, Pinhead Gunpowder, The Influent)
 • James Leste

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 FORT WILSON RIOT

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 (OF MONTY PYTHON / THE RUTLES)

SATURDAY JUNE 11TH 8PM/\$20
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SUNDAY JUNE 12TH 8PM/\$20
EDWIN MCCAIN TRIO
 DAVID RYAN HARRIS

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 5/05 - RECLINER
 5/12 - IDC SPRING SHOWCASE
 5/20 - WONDER BREAD 5
 5/21 - THE RAVEUPS
 5/27 - HELLS BELLES
 5/29 - THE INCITERS
 6/18 STEVE POLTZ + PETER CASE

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Fri-Sun, April 22-24 TANK	Fri-Sun, April 22-24 TANK
Mon, April 25 QUEENS OF BOOGIE WOOGIE	Mon, April 25 QUEENS OF BOOGIE WOOGIE
Tues, April 26 STRUNZ & FARAH	Tues, April 26 STRUNZ & FARAH
Wed, April 27 ESTAIRES GODINEZ	Wed, April 27 ESTAIRES GODINEZ
Thurs, April 28 DAVELL CRAWFORD The Piano Prince of New Orleans	Thurs, April 28 DAVELL CRAWFORD The Piano Prince of New Orleans
Fri-Sun, April 29-May 1 RACHELLE FERRELL	Fri-Sun, April 29-May 1 RACHELLE FERRELL
Tues, May 3 JOE LOVANO US FIVE	Tues, May 3 JOE LOVANO US FIVE
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Leon Redbone

FRI/22
JAZZ/NEW MUSIC

CONT>>

Ensemble Mik Nawooj Red Poppy Art House. 8pm, \$10-15.
Wobbly, Ensemble Economonique, Thomas Carnacki Lab, 2948 16th St, SF; www.thelab.org. 8pm.

FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-10.
Harvey Diller Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Lagos Roots AfroBeat Ensemble, DJ Jeremiah Elbo Room. 10pm, \$13.
Yonder Mountain String Band Fillmore. 9pm, \$25.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
DJ Mei Lwun Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, free.
Duniya Dancehall Blue Macaw, 2565 Mission, SF; (415) 920-0577. 10pm, \$10. With live performances by Duniya Drum and Dance Co. and DJs dub Snakr and Juan Data spinning bhangra, bollywood, dancehall, African, and more.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fubar Fridays Butter, 354 11th St., SF; (415)

863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Hubba Hubba Revue: The San Francisco Show DNA Lounge. 9pm, \$10-15. Barbary Coast-themed burlesque.
PANTyRAID, LowRIZERz 103 Harriet, 1015 Folsom, SF; www.1015.com. 10pm, \$25.
Psychedelic Radio Club Six. 9pm, \$7. With DJs Kial, Tom No Thing, Megalodon, and Zaprunderpedro spinning dubstep, reggae, and electro.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and

Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Soul Rebel Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free. Reggae, punk, 2tone, oi, and more with Dougie, Tim, and Tomas.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 23
ROCK/BLUES/HIP-HOP

Jello Biafra and the Guantanamo School of Medicine, Restarts, Dreadful Children, Bum

City Saints Thee Parkside. 2:30pm, \$10-12.
Eddie Cohn, Joyce Todd McBride and friends, Mindi Hadan, Con Brio Amnesia. 8pm, \$7-10.
Foreverland, Sex With No Hands Bimbo's 365 Club. 9pm, \$22.
Daryl Hance Brick and Mortar Music Hall, 1710 Mission, SF; www.brickandmortarmusic.com.
"Lyrics Born presents Continuum" Yoshi's San Francisco. 10:30pm, \$26. With full live band and special guests.
Silly Pink Bunnies! Thee Parkside. 7pm, free.
Spectrum, Spyrals Hemlock Tavern. 9:30pm, \$15.
Two Gallants Bottom of the Hill. 10pm, \$15.
"UK Reunion Tour" Regency Ballroom. 8pm, \$65-99. Featuring Eddie Jobson and John Wetton.
Yoni Wolf, Moore Brothers, Becky Wolf and Amy Miller Swedish American Hall (upstairs from Café Du Nord). 8pm, \$15.

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UPCOMING EVENTS

4.29 GHOSTFACE KILLAH
 4.30 BOOTIE PROM
 5.05 RAEKWON
 5.06 DIRTYBIRD
 5.07 DIRTY VEGAS
 5.16 A-TRAK // KID SISTER // GASLAMP KILLER
 5.28 CHILLIN'
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FRIDAY APR 22
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TUE 4/26 9PM \$5
ELBO ROOM PRESENTS WHISKEY AVENGERS FRANCO NERO DJ RAS DANK

WED 4/27 10PM \$5
ELBO ROOM PRESENTS CLUB SHUTTER WITH DJS NAKO, OMAR, JUSTIN

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 KATRINA B (AMF)
 DJ NONAME (RUKUS)
 DJ BENZO (KAMEL)
 10PM-2AM 21 AND UP

SATURDAY APRIL 23
BLOCK PARTY
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JAZZ/NEW MUSIC

Erin Brazill 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.
Garage a Trois, Amendola vs. Blades Independent. 9pm, \$20.
Buddy Guy, John Németh Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 8pm, \$20-65.
Nucleus Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

FOLK/WORLD/COUNTRY

Back49 Riptide Tavern. 9:45pm, free.
Lady A and the Heel Draggers, Misisipi Mike and the Midnight Gamblers, West Nile Ramblers, Bootcuts, DJ Blaze Orange Café Du Nord. 8:30pm, \$13.
Quijeremá Red Poppy Art House. 8pm, \$12-15.
"Sounds and Rhythms of Afghanistan"

Herbst Theatre, 401 Van Ness, SF; (415) 621-6600. 8pm, \$25-75.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.
Yonder Mountain String Band Fillmore. 9pm, \$25.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Barracuda 111 Minna. 9pm, \$10. Eclectic 80s music with DJs Damon and Phillie Ocean plus 80s cult video projections, a laser light show, prom balloons, and 80s inspired fashion.
Bootie SF: DJ Tripp's Birthday DNA Lounge. 9pm, \$8-15. Mash-ups with DJ Tripp, David X, Mykill, and more.
Debaser Knockout. 9pm, \$5. DJ Jamie Jams,

EmDee, and Stab Master Arson spin 90s hip-hop jams.
DJ Cleo Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, free.
Fog and Laser Rickshaw Stop. 9pm, \$7. DJs EmDee and RamblinWorker host this anything-goes, genre-free dance party.
4OneFunktion Elbo Room. 10pm, \$5-10.
Starship 27 Vol. 2 release party with guest performers Diabase, J-1, the 4OneFunktion All-Stars, and more.
Go Bang! Deco Lounge, 501 Larkin, SF; www.decosf.com. 9pm, \$5. Atomic dancefloor disco action with Nicky B, Derrick Love, and more.
Mango El Rio. 3-8:30pm, \$8-10. Sweet, sexy fun for women with DJs Edaj, Marcella, Olga, and La Coqui.
Reggae Gold Club Six. 9pm, \$15. With DJs Daddy Rolo, Polo Mo'qz, Tesfa, Serg, and Fuze spinning dancehall and reggae.
Rock City Butter, 354 11th St., SF; (415) 863-

5964. 6pm, \$5 after 10pm. With DJs spinning party rock.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 24

ROCK/BLUES/HIP-HOP

"Aftermath: A Citizen to Citizen Tsunami Rescue and Relief Benefit" Thee Parkside. 8pm, \$7-10. With Ass Baboons of Venus, Thunders, Tiger Honey Pot, and DJs Nako, Korri, and Lil Joe.
Alter Bridge, Black Stone Cherry, Like A Storm Regency Ballroom. 8pm, \$28.
Eastern Conference Champs, Red Cortez, Apopka Darkroom Hemlock Tavern. 9pm, \$8.

"It Gets Indie: A Benefit for It Gets Better and the Trevor Project" Great American Music Hall. 7:30pm, \$25. With Rabbit! and Handshakes.

"JAMband Family Festival" Park Chalet, 1000 Great Hwy, SF; www.jamjamjam.com. 11am, free. With Charity Kahn.

Tower of Dudes, Graves Brothers Deluxe, Tunnel Make-Out Room. 8pm, \$7.

Two Gallants Bottom of the Hill. 9pm, \$15.

JAZZ/NEW MUSIC

Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Family Folk Explosion Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

CONTINUES ON PAGE 42 »

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MUSIC LISTINGS

SUN/24

FOLK/WORLD/COUNTRY

CONT>>

Louis Romero and Mazacote El Rio, 5-8pm, \$8.
Tater Famine Thee Parkside, 4pm, free.

DANCE CLUBS

Batcave Cat Club, 10pm, \$5. Death rock, goth, and post-punk with Steeperlot Necromos and c. death.

Branded James Rickshaw Stop, 8pm, \$5. Benefit for Back to Business career work-shops.

Dub Mission Elbo Room, 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and guest Janaka Selekt.

Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB, 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

Honey Soundsystem Paradise Lounge, 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?

La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacaw.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 25

ROCK/BLUES/HIP-HOP

Travis Barker and Mix Master Mike Independent, 9pm, \$30-50.

Mad Rad, Mash Hall, Toast Elbo Room, 9pm, \$10.

Paul Simon Davies Symphony Hall, 201 Van Ness, SF; www.ticketmaster.com. 8pm, \$65-125.

DANCE CLUBS

Death Guild DNA Lounge, 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.

Krazy Mondays Beauty Bar, 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

M.O.M. Madrone Art Bar, 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

Skylarking Skylark, 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 26

ROCK/BLUES/HIP-HOP

Civil War Rust, Cut Downs, Sheens Bottom of the Hill, 9pm, \$8.

Jamaica, Chain Gang of 1974 Independent, 8pm, \$15.

Outlaws and Preachers, Ghost Town Refugees John Collins, 138 Minna, SF; www.johncollins.com. 9pm, \$5.

Ash Reiter, Radiation City, Phantom Kicks Hemlock Tavern, 9pm, \$6.

Sugarspun, Silver Threads El Rio, 7pm, free.

tUnE-yArDs, Buke and Gass, Man/Miracle Whiskey Avengers, Franco Nero, DJ Ras Fank Elbo Room, 9pm, \$5.

FOLK/WORLD/COUNTRY

Quiet Echos Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB, 5pm, free. With DJ Pam Hubuck spinning house. **SFBG**

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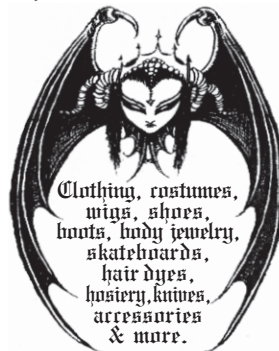
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4/28 KING CITY, CASEY NEILL & THE NORWAY RATS, BONE COOTES
4/29 KOWLOON WALLLED CITY, FIGHT AMP, TIGON
4/30 MIDNIGHT BOMBERS, DIRTY POWER, TEXAS THIEVES, SASSY
5/5 INFERNO OF JOY, JESSE MORRIS AND THE MAN COUGARS
5/6 EDDIE & THE HOT RODS, PRIMA DONNA, MIDNITE SNAXXX
5/13 SHEER TERROR, THE OLD FIRM CASUALS, KNIFE FIGHT, MASSACRE TIME
5/21 CITIZEN FISH, KRUM BUMS, THE APATHY CYCLE
5/26 THRONES, LECHEROUS GAZE, LAZY DOGS, SEDAN
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tribute), Shameless Will
4/24 NIAYH, Redwood Wires, Ada Jane
4/27 Fred & His Chopin Knives,
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4/28 City Tribe 4/29 Gravy Trainwreck
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Vice Palace: The Last Cockettes Musical

Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. \$30-35. Previews Fri/22-Sat/23, 8pm; Sun/24, 7pm. Opens April 29, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through July 31. Thrillpeddlers presents composer Scrumby Koldewyn's revival of the 1972 musical revue.

BAY AREA

Passion Play Live Oak Theatre, 1301 Shattuck,

Berk; (510) 649-5999, www.aeofberkeley.org. \$10-15. Opens Fri/22, 7pm. Runs Fri-Sat, 7pm (also May 1, 18, and 15, 2pm). Through May 21. Actors Ensemble of Berkeley presents the West Coast premiere of a time-travel play by Sarah Ruhl.

ONGOING

The Busy World is Hushed New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through May 1. New Conservatory Theatre Center presents the world premiere of a play by Keith Bunin.

► **Caliente** Pier 29, The Embarcadero: 438-2668, www.love.zinzanni.org. \$117-145. Wed-Sat, 6pm; Sun, 5pm. Open-ended. Teatro Zinzanni presents a new production conceived in San Francisco. **Collected Stories** Stage Werx, 533 Sutter; Z(800) 838-3006, www.brownpapertickets.com. \$20-25. Fri-Sat, 8pm (also April 24 2pm). Through May 7. Stage Werx presents David Margulies' drama about art, ethics, and betrayal. **Cordelia** NOHspace, 2840 Mariposa; (800) 838-

3006, www.brownpapertickets.com. \$18-20. Wed-Thurs, 7pm; Fri-Sat, 8pm. Through May 7. Theatre of Yugen presents world premiere of an abstraction of Shakespeare's *King Lear*.

► **40 Pounds in 12 Weeks** The Marsh, Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. \$15-35. Call for dates and times. Through April 30. Pidge Meade's one-woman show extends its successful run.

► **Geezer** Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-50. Thurs, 8pm; Sat, 5pm; Sun, 3pm. Through July 10. The Marsh presents a new solo show about aging and mortality by Geoff Hoyle.

► **Into the Clear Blue Sky** Phoenix Theater, 414 Mason; 913-7272, www.sleepwalkers theatre.com. \$15-17. Thurs-Sat, 8pm. Through April 30. In our post-apocalyptic future as imagined by J.C. Lee, New Jersey is a pitched battleground of mythic proportions, and the moon is open for business. Against a spare backdrop of torn, crumpled fragments of letters and skillfully understated lighting (designed respectively by Ben Randle, Christian Mejia, and Alexander C. Senchak), a nuclear family of four experiences a severe meltdown. We meet a deadbeat dad who disappears into space (Christopher Nelson), a runaway daughter whose hands are disfigured by chemical burns (Dina Percia), a slightly unhinged, Neruda-quoting mother (Pamela Smith), and a banished son, Kale (Eric Kerr), who sets out on a hero's quest to bring his sister home. The second part of the "This World and After" trilogy, being staged this season in its entirety by Sleepwalkers Theatre, *Into the Clear Blue Sky* may be set in a futuristic world beset by cannibals and sea monsters, but its primary concerns are those close to the heart. In fact, the most sympathetic character by far is the lovelorn neighbor boy, Cody (Adrian Anchondo), who would wear his heart on his sleeve if he had sleeves to wear it on; a bare-chested, face-painted, poetry-spouting Sancho Panza to Kale's Quixote. Under Ben Randle's direction, the actors morph easily from their characters into parts of the set and even the lighting team, making the most of a small budget with their large collaborative effort. (Gluckstern) **KML Reboots** Traveling Jewish Theater, 470 Floriad; www.killingmylobster.com. \$10-20. Thurs-Fri, 8pm; Sat, 7 and 10pm; Sun, 7pm. Through Sun/24. The sketch comedians present a new

show about the pleasures and pains of technology.

Loveland The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-35. Fri, 8pm; Sat, 8:30pm (also May 1 and 8, 7pm). Through May 8. Ann Rudolph's one-woman show continues its successful run.

M. Butterfly Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$20-28. Thurs-Sat, 8pm. Through April 30. Custom Made Theatre presents David Henry Hwang's award-winning play.

Party of 2 — The New Mating Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.partyof2themusical.com. \$27-29. Fri, 9pm. Open-ended. A musical about relationships by *Shopping! The Musical* author Morris Bobrow.

The Real Americans The Marsh MainStage, 1062 Valencia; 282-3055, www.themarsh.org. \$25-35. Fri, 8pm; Sat, 8:30pm. Through April 30. Dan Hoyle's hit show returns for another engagement.

Sea Turtles Exit Theater, 156 Eddy; www.generationtheatre.com. \$15-25. Fri-Sat, 8pm; Sun, 3pm (also April 28, 8pm). Through April 30. Generation Theatre presents an original play by David Valayre.

Secret Identity Crisis SF Playhouse, Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-20. Thurs-Sat, 8pm (no show May 7). Through May 14. Un-Scripted Theater Company presents a story about unmasked heroes.

Shopping! The Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.shoppingthemusical.com. \$27-29. Sat, 8pm. Open-ended. A musical comedy revue about shopping by Morris Bobrow.

A Streetcar Named Desire Actors Theatre, 855 Bush; 345-1287, www.actorstheatre sf.org. \$26-38. Wed-Sat, 8pm. Through June 4. Actors Theatre of San Francisco presents the Tennessee Williams tale.

Talking With Angels Royce Gallery, 2901 Mariposa; (800) 838-3006, www.brownpapertickets.com. \$21-35. Thurs-Sat, 8pm. Through May 21. A play by Shelley Mitchell set in Nazi-occupied Hungary.

Tape The Dark Room, 2263 Mission; www.darkroomsf.com. \$10-20. Fri-Sat, 8pm. Through Sat/23. The 4th Mirror presents a production of the play by Stephen Belber.

Twelfth Night African American Art & Culture Complex, 762 Fulton; (800) 838-3006, www.african-american shakes.org. \$15-35. Sat, 8pm; Sun, 3pm (no performance April 24). Through May 1. African-American Shakespeare Company presents a jazzy interpretation of the Bard.

► **Wirehead** SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-50. Tues-Wed, 7pm; Thurs-Fri, 8pm; Sat, 3 and 8pm. Through Sat/23. Perfectionism's ruthless class dimensions come to the fore in SF Playhouse's smart, fun, and sharply staged Bay Area premiere about the super-smart posthumans of the near future, and the rest of us. A shady China-based conglomerate with a name that sounds like Sin-Tell sells a scintillating if dangerous procedure for those already well connected: a hardwire boost to the neural circuitry that gives the recipient more than an edge on the competition and something just shy of godlike powers. Two friends and colleagues in a banking firm (Craig Marker and Gabriel Marin) and their variously class-marked but equally ambitious girlfriends (Lauren Grace and Madeleine H.D. Brown) are all drawn into this cyborgian gold rush, and it gets sticky in more ways than one, as meanwhile a brash local DJ named RIP (Scott Coopwood) raps sardonically over the airwaves about this latest twist in an old game. SF Playhouse's Susi Damilano directs a charismatic cast (including a terrific Cole Alexander Smith in a related series of frenetic roles) in Matt Benjamin and Logan Brown's culture-jamming riposte to tech-mad humanist hogwash about Progress. It gets you thinking. (Avila)

BAY AREA

► **Beardo** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$17-26. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/24. Shotgun Players present an original songplay about Rasputin.

East 14th — True Tale of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$20-50. Sat, 8pm; Sun, 7pm. Through May 8. Don Reed's one-man show continues.

► **Eccentricities of a Nightingale** Aurora Theatre, 2081 Addison; (510) 843-4822, www.auroratheatre.org. \$10-55. Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 8. Bracketed literally from beginning to end by fireworks, Aurora Theatre's production of Tennessee Williams' *The Eccentricities of a Nightingale* offers some serious bang. On the surface, a tragic-comic tale of unrequited love in small-town Mississippi, *Eccentricities* plunges into deeper waters, exploring the ever-waged war between societal norms and its misfits -- and the struggle to remain true to oneself -- with a subtly layered approach.



PHOTO BY DAVID ALLEN

Bittersweet victory: Aurora Theatre taps into a Tennessee Williams text in *Eccentricities of a Nightingale*.

Protagonist Alma (Beth Wilmut), the titular Nightingale, isolated by her complicated family circumstances and her own mild eccentricities, carries a long-burning torch for the boy-next-door, a rather callow young doctor (Thomas Gorrebeeck) with a terrifyingly overprotective mother (Marcia Pizzo). But Alma's yearning, as much habit as attraction, has less to do with a dream of settling down with a nice doctor husband, but rather of freeing herself from the conventions that threaten to crush her spirit. Alma's nervous artistic temperament hides a solidly pragmatic core, and when she has her young doctor alone in a hotel room at last, her plea for him to "give me an hour and I'll make a lifetime of it," rings not of desperation but of the adventure she craves. Director Tom Ross deftly brings out the gentle humor and bittersweet victory in the text via a strong cast and stellar design team. (Gluckstern)

Not a Genuine Black Man The Marsh Berkeley, TheaterStage, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$20-50. Thurs, 7:30pm. Through May 5. Brian Copeland's one-man show continues.

Out of Sight The Marsh Berkeley, Theaterstage, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$20-50. Sat, 5pm (no show Sat/9); Sun, 3pm. Through May 8. Sara Felder's one-woman show returns.

Singing at the Edge of the World The Cabaret at The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.brownpapertickets.com. \$15-35. Thurs-Fri, 8pm; Sat, 5pm. Through Sat/16. The Marsh presents a one-man show by Randy Rutherford.

Slices 2011 Pear Avenue Theatre, 1220 Pear, Mtn View; (650) 254-1148, www.thepear.org. \$15-30. Thurs-Sat, 8pm; Sun, 2pm. Through April 24. Pear Avenue Theatre presents its annual festival of short plays.

Snow Falling on Cedars TheatreWorks at Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. \$24-67. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through April 24. TheatreWorks presents a stage adaptation of the David Guterson novel.

Three Sisters Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$29-73. Dates and times vary. Through May 22. The creators of *Eurydice* and *In the Next Room* present a new take on Chekhov.

The World's Funniest Bubble Show The Marsh Berkeley, Cabaret, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$8-50. Through July 10. The Amazing Bubble Man returns.

PERFORMANCE/DANCE

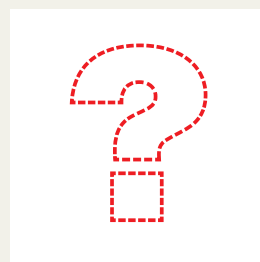
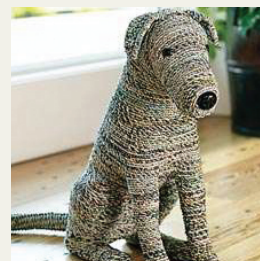
Alonzo King LINES Ballet Yerba Buena Center for the Arts; 701 Mission; (415) 978-2787, www.ybca.org. Wed/20-Thurs/21, 7:30pm; Fri/22-Sat/23, 8pm; Sun/24, 5pm. Check for prices. Alonzo King LINES Ballet's new *Triangle of the Squinches*—the title refers to a structural device—is a dance about affinities. Dance is often described as "architectural," and architectural creations are sometimes described as having "dancing" qualities. Architect Christopher Haas created what looked like a solid wall that made up of rubberized strings, and another wall — monumental, but also malleable — out of corrugated cardboard. The dancers' movements infused these seemingly solid structures with motion. But the choreography stayed on the level of "Let's see what we can do with this." Still, LINES is LINES. The dancing, particularly by newcomers Courtney Henry and Michael Montgomery, was gorgeous. Mickey Hart's score had a beautiful shimmer to it, combining earthly sounds with celestial ones. (Felciano) **SFBG**

Enter the Guardian Creations Contest!

IN CELEBRATION OF MAKER FAIRE May 21-22, we would like to invite Guardian readers to enter to win the Guardian Creations Contest.

Transform the paper into your DIY creation by designing a piece of art with the Guardian newspaper as your main medium. Artwork must be no larger than 2 feet width by height.

The Guardian editorial staff will pick the most creative and interesting submission's to be displayed at the Guardian table at Maker Faire. Makers of the most creative artwork will receive a gift certificate from BRITEX and free tickets to Maker Faire.



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Meet members of the SF and L.A. graffiti elite at the opening reception for the Lords vs. CoBraS at Project One Gallery on Fri/22. | ARTWORK BY ROBERT BOWEN

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 20

“Dharma Bums: Bay, Beats, and Buddhism”

The Beat Museum, 1506 Eighth St., Oakl.; 1-800-KEROUAC, www.thebeatmuseum.org. 7-10pm, free. Enjoy the second series of ordained zen teacher and beat scholar Mel Ash’s “Beat Zen” workshops, where students will learn and practice meditation and awareness techniques in the spirit of the Buddhist beat tradition, or the tradition of the Al’s – Ginsberg and Watts, for the uninitiated. Wear comfortable clothing and be sure to bring an “original mind” along with your sketchbook. Dig?

THURSDAY 21

Meet a micro-hood Valencia and 15th St., SF; www.thebolditalic.com, Facebook: Meet a Microhood: Valencia Bottoms. 6-8pm, free. RSVP recommended. Not that long ago, the area of Valencia below 15th Street was once an overlooked stretch of barren concrete one had to endure on their walk to Zeitgeist. Not anymore -- what with all the galleries, merchants, and cafes on the stretch. Celebrate this mini-neighborhood’s rise in the ranks a la Mint Slope and FoSoMa at a street party featuring incredible bargains at local shops (secret password: “bottoms”), tasty bites, drinks, fine art, and even vintage threads.

Public Library book sale Fort Mason Center, Fort Mason, SF; (415) 626-7512, www.friendssfpl.org. Thurs/21-Sun/24, 10am-6pm, free. Get out to Fort Mason and take advantage of the San Francisco Public Library’s 50th Anniversary book sale featuring over 250,000 books, DVDs, CDs, vinyl, books on tape, and other media in over 50 categories. From Thursday on, everything is priced following the “three-two-one” system – \$3 for hard-cover books, \$2 for soft cover books, and \$1 for everything else – on Sunday, everything is \$1. Hoard as much as you can carry, or rent a Zip Car – you’re not gonna want to miss this event. All proceeds from the sale benefit the library’s many literacy programs for children, teens, and adults.

FRIDAY 22

Lords vs. CoBraS Project One Gallery, 251 Rhode Island, SF; www.p1sf.com. 7-midnight, free. Take advantage of a rare opportunity to check out artwork from and meet some of the members of two real-deal graffiti crews – SF’s Lords and LA’s C.B.S., a.k.a. CoBraS. The Lords have been in operation for almost 20 years now, most famously producing the mural across from Amoeba on Haight street and appearing in the film *Piece by Piece*, a documentary about SF street art culture. CoBraS on the other hand, have been brightening LA’s dingy streets since 1984 and happen to be one of the most influential graffiti crews ever to come out of the U.S. Tonight, the two will come together. Enjoy DJ sets by LA JAE, DJ Synkronic, 1987, Stereo13 (formally Existereo), Speak Easy, and TopR.

SATURDAY 23

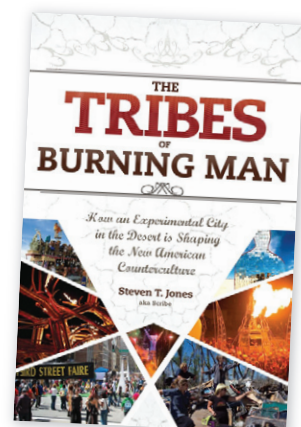
Be a Debaser The Knockout, 3223 Mission, SF; www.debaser90s.com. 9pm-2am, \$5, free with weed-related t-shirt before 11pm. Potheads, this installment of Debaser – the 1990s-themed dance party steeped in flannel and torn denim nostalgia – is for you. In honor of April 20th, a.k.a. 420, DJs Jamie Jams and Stab Master Arson will be packing up their Dinosaur Jr. and Nirvana records to make room for their hip-hop vinyl. They’ll be sparking up Nate Dogg (R.I.P) and Dr. Dre, and drink specials include St. Ides 40s and Gin and Juice to get you dancin’, puffin’, sippin’ and set trippin’.

Japan Fundraiser True Sake, 560 Hayes, SF; (415) 355-9555, www.truesake.com. Noon-6pm, \$10 donation. A different kind of “can drive,” brought to us by our buddies at Hayes Valley’s – SF’s? The world’s? -- dopest sake shop. All day the shop will be collecting donations for the victims of the devastating earthquake, tsunami, and nuclear freak-out in Japan. Come into the store, donate \$10 and the good folks at True Sake will reward your generosity with a free can of sake. Get it – can drive? If parking is a hassle, you can simply drive up -- there will be folks outside who will run out to your car. All donations will go toward the fundraising efforts of the Japanese Cultural and Community Center of Northern California, which has already raised over one million dollars for the cause. **SFBG**

Meet Bay Guardian City Editor **Steven T. Jones** and hear him read from his new book, **The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture** at one of the following events.

APRIL 20, 6:00 PM MAPLE STREET BOOKS 7523 Maple St., New Orleans, LA
APRIL 23, 1:00 PM GARDEN DISTRICT BOOK SHOP 2727 Prytania St. New Orleans, LA
MAY 11, 7:00 PM BOOKS INC. 301 Castro St., Mountain View, CA
MAY 13, 7 PM REVOLUTION BOOKS 2425 Channing Way, Berkeley, CA
MAY 19, 7:30 PM PEGASUS BOOKS 2349 Shattuck Ave., Berkeley, CA
MAY 25, 7:30 PM BOOKSMITH 1644 Haight St., San Francisco, CA
JULY 20, 12:30 PM ALEXANDER BOOK COMPANY 50 Second St., San Francisco, CA
AUG. 11, 6:00 PM SAN FRANCISCO MAIN LIBRARY, LATINO HISPANIC MEETING ROOM 100 Larkin St., San Francisco, CA

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FILM LISTINGS



White Irish Drinkers, a drama set in 1975 Brooklyn, opens Fri/22.
COURTESY SCREEN MEDIA FILMS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The 54th annual San Francisco International Film Festival runs April 21–May 5. Venues are the Sundance Kabuki, 1881 Post, SF; Castro, 429 Castro, SF; New People, 1746 Post, SF; San Francisco Museum of Modern Art, 151 Third, SF; and Pacific Film Archive, 2575 Bancroft, SF. For tickets (most shows \$13) and complete schedule visit www.sffs.org.

OPENING

African Cats This Earth Day release, narrated by Samuel L. Jackson, follows cheetah and lions on the African savanna. (1:40) *Shattuck*. **Ceremony** It's easy to dismiss *Ceremony* as derivative. The plot isn't exactly original. But recycled material aside, it's an entertaining indie diversion and a promising feature-length debut from writer-director Max Winkler. The underrated Michael Angarano stars as Sam Davis, a pretentious shit who owes a lot to Holden Caulfield by way of *Rushmore*'s Max Fischer. Sam tricks his best friend Marshall (Reece Thompson) into accompanying him on a weekend getaway, with the real objective of winning back his lost love Zoe (Uma Thurman). But Zoe is all set to marry blowhard Whit Coutell (Lee Pace) and is not too keen on blowing off her wedding. None of the characters are all that likable — a quirky indie comedy must — and there are few surprises. But Winkler's script is cute, and his cast is charming enough to carry the material along. The scenes between Angarano and Thompson are the film's best. Here's hoping they stand out enough to earn these young actors the recognition they deserve. (1:40) *Lumiere*. (Peitzman)

Pom Wonderful Presents: The Greatest Movie Ever Sold Don't even think about shortening the title: Morgan Spurlock's new documentary *POM Wonderful Presents: The Greatest Story Ever Sold* is ingenious, bitingly funny, and made possible by corporate sponsorship. POM paid good money to earn a spot about the title, so damned if I'm going to leave them out. Instead of keeping product placement subliminal — or at least trying — Spurlock shows exactly what goes into the popular marketing practice. His film isn't so much critical as it is honest: he doesn't fight product placement, but rather embraces it to his own advantage. It's win-win. Spurlock gets to make his movie without losing any cash, and the audience gets a hilarious insider look into a mostly hidden facet of advertising. As he says, it's about transparency, and no one can claim Spurlock is trying to go behind our backs. And what of the advertising that pops up throughout the film? I can only speak to my own experience, but yes, I'm drinking POM as I write this. (1:26) *SF Center*. (Peitzman)

Red, White and Blue Noah Taylor stars in this mystery punctuated by shocking twists. (1:42) *Roxie*. **Trust** A teenager is victimized by an internet predator in this drama. Clive Owen and Catherine Keener play her horrified parents. (1:55) *Opera Plaza*. **Tyler Perry's Madea's Big Happy Family** She's baaack. (2:00) *Shattuck*. **Water for Elephants** A young man (Robert Pattinson) joins a circus (populated by the likes of Reese Witherspoon and Christoph Waltz) in this drama based on the best-selling novel. (2:00) *Balboa, Marina*. **White Irish Drinkers** What is 20-year TV veteran John Gray (of series *The Ghost Whisperer*) doing writing-directing yet another indie *Mean Streets* (1973) knockoff? That's fresh-outta-film-school business. Why is *anyone* doing one of those so long after the expiration date for that second (or by now third) generation shit? This trip down some very familiar roads — 1997's *Good Will Hunting* and 1977's *Saturday Night Fever* being others — stars SF native Nick Thurston as a 1975 Brooklyn youth with a violent alcoholic father (Stephen Lang), long-suffering mother (Karen Allen), and an older brother drifting into criminality (Geoffrey Wigdor). As outside influences this talented closet artist has the requisite upscaling girl (Leslie Murphy) urging him to dream big, and a wistfully downtrodden employer (Peter Riegert) providing the plot gimmick as a failing movie-palace owner who hopes to turn around his fortunes with a one-night-stand by the Rolling Stones. Everything about *White Irish Drinkers* feels recycled from other movies. Though the performers work hard and the progress is entertaining enough, there's way too much déjà vu here for one film to bear and still stand on its own punch-drunk legs. (1:49) *Lumiere, Shattuck*. (Harvey)

ONGOING

The Adjustment Bureau (1:39) *Balboa, Shattuck*. **Arthur** (1:45) *Empire, 1000 Van Ness, SF Center*. **Atlas Shrugged** (1:57) *Shattuck, SF Center*. **Bill Cunningham New York** To say that Bill Cunningham, the 82-year old New York Times photographer, has made documenting how New Yorkers dress his life's work would be an understatement. To be sure, Cunningham's two decades-old Sunday Times columns — "On the Street," which tracks street-fashion, and "Evening Hours," which covers the charity gala circuit — are about the clothes. And, my, what clothes they are. But Cunningham is a sartorial anthropologist, and his pictures always tell the bigger story behind the changing hemlines, which socialite wore what designer, or the latest trend in footwear. Whether tracking the near-infinite variations of a particular hue, a sudden bumper-crop of cropped blazers, or the fanciful leaps of well-heeled pedestrians dodging February slush puddles, Cunningham's talent lies in his ability to recognize fleeting moments of beauty, creativity, humor, and joy. That last quality courses through *Bill Cunningham New York*, Richard Press' captivating and moving portrait of a man whose reticence and personal asceticism are proportional to his total devotion to documenting what Harold Koda, chief curator at the Costume Institute at the Metropolitan Museum of Art, describes in the film as "ordinary people going about their lives, dressed in fascinating ways." (1:24) *Embarcadero, Shattuck*. (Sussman)

Certified Copy (1:46) *Opera Plaza, Smith Rafael*. **Circo** (1:15) *Lumiere, Shattuck*. **The Conspirator** (2:02) *Embarcadero, Empire, 1000 Van Ness, Piedmont, Presidio*. **Hanna** (1:51) *Empire, Four Star, 1000 Van Ness, SF Center*. **Henry's Crime** (1:48) *Embarcadero, Hop* (1:30) *1000 Van Ness, Shattuck*. **In a Better World** Winner of this year's Best Foreign Language Film Oscar, this latest from Danish director Susanne Bier (2004's *Brothers*, 2006's *After the Wedding*) and her usual co-senarist Anders Thomas Jensen (2005's *Adam's Apples*, 2003's *The Green Butchers*) is a typically engrossing, complex drama that deals with the kind of rage for "personal justice" that can lead to school and workplace shootings, among other things (like terrorism). Shy, nervous ten-year-old Elias (Markus Rygaard) needs a confidence boost, but things are worrying both at home and elsewhere. His parents are estranged, and his doting father (Mikael Persbrandt) is mostly away as a field hospital in Kenya tending victims of local militias. At school, he's an easy mark for bullies, a fact which gets the attention of charismatic, self-assured new kid Christian (William Jøhnk Nielsen), who appoints himself Elias' new (and only) friend — then when his slightly awed pal is picked on again, intervenes with such alarming intensity that the police are called. Christian appears a little too prone to violence and harsh judgment in teaching "lessons" to those he considers in the wrong; his own domestic situation is another source of anger, as he simplistically blames his earnest, distracted executive father (Ulrich Thomsen) for his mother's recent cancer death. Is Christian a budding little psychopath, or just a kid haplessly channeling his profound loss? Regardless, when an adult bully (Kim Bodnia as a loutish mechanic) humiliates Elias' father in front of the two boys, Christian pulls his reluctant friend into a pursuit of vengeance that surely isn't going to end well.

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334166-00 The following person is doing business as **Afrosurreal San Francisco**, 2063 Bush St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/14/11. Signed Douglas Scot Miller Jr. This statement was filed by Marielyne L. Argente on March 14, 2011. **#113337. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334358-00 The following person is doing business as **La Fina Estampa**, 1407 Bush St San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Veronica Shinzato. This statement was filed by Maribel Jaldon on March 22, 2011. **#113336. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334378-00 The following person is doing business as **Omar Super Clean House**, 3865 Fleetwood Dr San Bruno, CA 94066. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/19/05. Signed Dany Omar Paz. This statement was filed by Magdalena Zevallos on March 23, 2011. **#113338. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334412-00 The following person is doing business as **NORTHERN UNIFIED BREWING** , 535 Bryant Street, San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on a date March 15th 2011. SignedDavid Rio Cofee and Tea Inc. This statement was filed by Susanna Chin on March 24th, 2011. **#1133411. April 13th, April 20th, April 27th and May 4th, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334464-00 The following person is doing business as **La Fusion**, 475 Pine St San Francisco, CA 94104. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/11. Signed Jose E Bonilla. This statement was filed by Karen J. Hong Yee on March 28, 2011. **#113339. March 30, April 6, 13 and 20, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334555-00 The following person is doing business as **Quality Senior Care**, 15 Grijalva Dr San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/31/11. Signed Teresa Van Devere. This statement was filed by Marielyne L. Argente on March 31, 2011. **#113340. April 6, 13, 20 and 27, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334727-00 The following person is doing business as **PEACHES PATTIES** , 730 Victoria Street, San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on a date N/A. Signed Shani Jones. This statement was filed by Marielyne L. Argente on April 7th, 2011. **#113342. April 13th, April 20th, April 27th and May 4th, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334765-00 The following person is doing business as **Planted by the River**, 328 Connecticut St San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/8/11. Signed Kelly A Walter. This statement was filed by Jennifer Wong on April 8, 2011. **#113348. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334775-00 The following person is doing business as **1. Foundation for the People of Burma, 2. Planet Care / Global Health Access Program**, 225 Bush St Suite 590 San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/1/11. Signed Susan Comstock. This statement was filed by Maribel Jaldon on April 11, 2011. **#113349. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334803-00 The following person is doing business as **Pick It Up, Home Organizing**, 37 Madison St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/11/11. Signed Erin Becker. This statement was filed by Jennifer Wong on April 11, 2011. **#113350. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334823-00 The following person is doing business as **NTM Treasuer Chest Thrift Store**, 205 Broad St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/12/11. Signed Valerie Butler. This statement was filed by Maribel Jaldon on April 12, 2011. **#113347. April 20, 27, May 4 and 11, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334826-00 The following person is doing business as **JL ELECTRIC**, 3668 Folsom Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/11/11. Signed Jorge Martiocorena. This statement was filed by Maribel Jaldon on April 12, 2011. **#113345. April 20, 27 and May 4, 11, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **April 7, 2011**. To Whom It May Concern: The name of the applicant is: **Yong Tae Na**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1500 Wallace Ave San Francisco, CA 94124-3236. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: April 20, 2011 L#113346**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547633. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Mary Edith Martell for change of name. TO ALL INTERESTED PERSONS: Petitioner **Mary Edith Martell** filed a petition with this court for a decree changing names as follows: Present Name: Mary Edith Martell Proposed Name: **Molly Oppeheimer Martell** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 31, 2011. Time: 9:00 AM Room - 514. Signed by Ellen Chaitin, Presiding Judge on March 30, 2011. Endorsed Filed San Francisco County Superior Court on March 30, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: April 13, 20, 27 and May 4, 2011. L#113344**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547656. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Wayne E. Keen, Colette R. Keen and Aidan J. Keen for change of name. TO ALL INTERESTED PERSONS: Petitioner **WAYNE EDWARD KEEN** filed a petition with this court for a decree changing names as follows: Present Name: WAYNE EDWARD KEEN. Proposed Name: **EDWARD LIAM RETOURNARD**. Present Name: AIDAN JEROME KEEN. Proposed Name: **AIDAN JEROME RETOURNARD**. Present Name: COLETTE RETOURNARD KEEN. Proposed Name: **COLETTE MARIE RETOURNARD**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 14, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on April 8, 2011. Endorsed Filed, San Francisco County Superior Court of California on April 8, 2011 by Dennis Toyama Clerk. **Publication date(s): April 13th, April 20th, April 27th and May 4th, 2011 L#113343.**

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If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea. — Antoine de Saint-Exupery

"This is the extent of his knowledge of the sea: it was very big, it was salty, and fish lived there." — Haruki Murakami (Kafka on the Shore)

psychic dream astrology

APRIL 20-26

Mercury goes direct on the 23rd.

ARIES

March 21-April 19

Sometimes we get a case of the sads and we've just gotta go with it. There's no value in rushing past your own feelings, even if they bum you out. Gather your energy and let your heart be where it's at this week.

TAURUS

April 20-May 20

If you don't know the needs of your own heart, then your relationships will be a mess. Get some guilt-free clarity about where you're at and what you need this week so you can boldly start to make it happen.

GEMINI

May 21-June 21

There are no troubles plaguing you that a little creative thinking and a willingness to take risks won't fix. Don't focus on your problems, focus on their possible solutions for best results.

CANCER

June 22-July 22

If you prioritize being yourself in all you do, you will not only be more effective, you'll be happier, Moonchild. Extend yourself with an open heart and take risks in the name of self-love this week.

LEO

July 23-Aug. 22

Freaking out over all the details of something will only make matters worse, Leo. Strive to take responsibility for your feelings and actions this week — even if that brings you to the end of something. Honesty heals.

VIRGO

Aug. 23-Sept. 22

Instead of fretting over what-ifs, hunker down for some self-nurturance, Virgo. This is a great week to do your laundry, take a bath, and chill out. You can fix the world, your life, and everything else when you calm down.

LIBRA

Sept. 23-Oct. 22

You may be feeling bad, but don't let it stop you from putting yourself out there and being courageous about connecting with others. The Universe wants you to trust in yourself, and now is the time to practice.

SCORPIO

Oct. 23-Nov. 21

You are not in control; neither should you allow yourself to be controlling, Scorpio. Be open to seeing your life differently and having new experiences. Leave your fears behind you like a bad habit.

SAGITTARIUS

Nov. 22-Dec. 21

Here's a simple two-step process for success: first, establish a foundation that you can realistically execute. Second, hit the ground running and make it happen! Considered action is well-starred this week.

CAPRICORN

Dec. 22-Jan. 19

What freedom to not know the answers about what comes next! Move through your emotional barriers even though you don't know what's on the other side. Show fierceness in the face of your fears.

AQUARIUS

Jan. 20-Feb. 18

Even if things are not quite where you'd like them to be, you're on the right track. You must choose between deep happiness and a more fleeting pleasure this week. It's not about right and wrong, just different options.

PISCES

Feb. 19-March 20

If you can be patient, you can find the calm within yourself that you need to create the kind of life you want to be living. Focus your care and attention on the people and investments that give you the most happiness. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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Obstructions abound

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Andrea:

My wife and I are both about 41 and have been married 10 years. Our marriage has been satisfying except in one big area: intercourse has become impossible, owing (I suspect) to my wife's multiple abdominal surgeries. The problem is that initially I can achieve nearly full penetration, but as the action continues, a strange foreshortening seems to occur in her vaginal canal so that eventually I am only able to get in about half as far as when we started, and it is somewhat painful, as if there is something actually obstructing me. Do you have any idea what might be the problem, and could you suggest anything that may help? We are both quite depressed about this.

Love,

Kicked Out

Dear Out:

I don't know what procedures your wife has undergone, or what conditions caused her to undergo them, but any abdominal procedure, most certainly including hysterectomy and childbirth vaginal or caesarian, not to mention pregnancy itself, can cause nerve or muscle damage, scar tissue, and unhelpful structural changes. Something, a muscle or suspensory ligament, has been weakened. Something is pushing on something or falling into something — I'd assume uterine prolapse (although I'm not a doctor) and needs to be coaxied back into place. No matter which structure has wandered off where (uterine prolapse does make me think a bit of "hysteria," the "wandering womb" of yore), something, needs to be done, whether more surgery (one hopes not), physical therapy (exercises or dilators), or the acquisition of an odd little item called a "pessary," which is worn in the vagina.

These problems can be tricky and even intractable, so I don't want to promise you that it can be all fixed up in a jiffy, but any progress would be better than where you are now. And I hope you two have good insurance, the kind that allows you to see a specialist when you think you need one, not just when your PCP thinks so, because this is going to require one. Assessments like "Nope, looks normal," aren't a diagnosis — they are a dismissal.

This is all putting me much in mind of vulvodynia and vestibulitis, the long-dismissed "all in your head" pelvic pain conditions that, due to the efforts of the National Vulvodynia Association and some recent breakthroughs in diagnosis and treatment, have received quite a lot of press lately. I'd never given persistent pelvic pain enough thought myself until I started teaching classes in keeping your relationship and sex life going after you have kids. After the third class in which one woman raised a hand at the end and asked, reasonably, "But what if it still hurts?" I realized we are dealing with something of a silent epidemic here, the "silent" element of which can still induce feminist rages in "mostly too lazy/busy for feminist rages these day" me.

We must be honest — if men's balls fell out on a regular basis, or if becoming a father often caused lifelong painful intercourse, you'd better believe we would hear quite a lot about it.

Love,

Andrea

> transsexual

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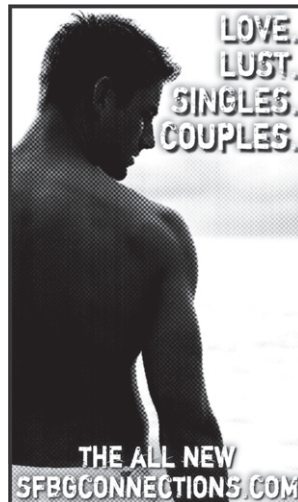
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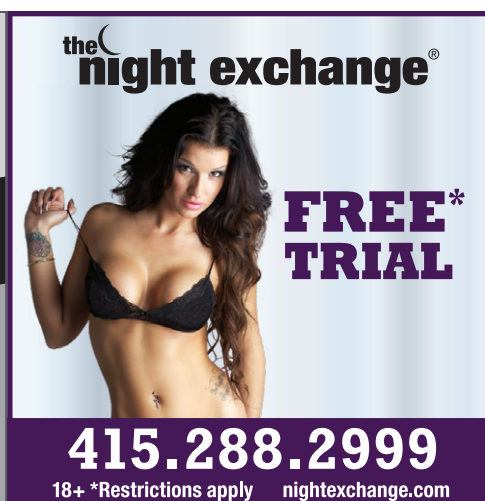
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